SHAKESPEARE'S

MACBETH

EDITED WITH

Introduction, Text with meanings of difficult words, Complete Paraphrase, Exhaustive Notes and Explanations, Importance of Various Scenes, Criticism on all 'Asides' and 'Soliloquies' and Important Questions with Answers.

By

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PART I

INTRODUCTION

INTRODUCTION

1. LIFE OF WILLIAM SHAKESPEARE

William Shakespeare's life is generally divided into three parts :—(*a*) Life at Stratford-on-Avon, (*b*) Life in London and (*c*) Life at Stratford-on-Avon again.

Life at Stratford (1564—1586).

William Shakespeare (1564—1616) was born at Stratford-on-Avon, a town in Warwickshire, in April 1564, and was baptised on the 26th of the same month. His father, John Shakespeare, was a person of importance in the municipal affairs of Stratford. From 1561 to 1563 he had been one of the two chamberlains to whom the finance of the town was entrusted. By occupation he was a glover, although he appears to have dealt from time to time in various kinds of commodities, such as barley, timber and wool. He was a prosperous man of business and is said to have followed the trades of butcher and wool-dealer. In 1557 he married Mary Ardan, the youngest daughter of Robert Arden, a wealthy farmer of the neighbouring village of Wilmcote. In 1565 John Shakespeare was chosen an alderman, and in 1568 he held the chief municipal office, that of bailiff (head of the corporation). In 1571 as an ex-bailiff he began another year of office as chief alderman. In 1577 his fortunes began to take a turn for the worse. He ceased to attend the meetings of the corporation, and as a consequence he was removed in 1586 from the list of aldermen.

John Shakespeare had many children, and William Shakespeare was his third and eldest surviving child. William Shakespeare obtained his early education at the

free grammar school at Stratford. There he acquired the rudiments of Latin, grammar and literature. On account of his father's getting heavily into debt and falling on evil days, he was withdrawn from school and apprenticed to the trade of a butcher by which he earned his living. Later on, he contrived to learn some Greek, French and Italian.

Shakespeare married Anne Hathaway at the age of eighteen. She was about eight years older than Shakespeare. He got three children by this marriage. He was twenty-two years old when he got into trouble through poaching on the estates of a considerable Warwickshire magnate, Sir Thomas Lucy, and found it necessary to leave Stratford in order to escape the consequences of his misdemeanour. It is said that he afterwards took his revenge on Lucy by satirizing him as 'Justice Shallow,' with the dozen white louses in his old coat, of *The Merry Wives of Windsor.* He did not trouble himself much about his wife and his three children, although he sent them money from time to time.

Life in London (1586—1610)

On his arrival in London, Shakespeare tried to make a living in various ways, but he soon drifted into the profession of an actor, in which he achieved his earliest reputation. He acted in several theatres, but the one most associated with his name was the Globe in Southwark, built in the shape of a wooden O. It was not till he was twenty-seven that Shakespeare wrote his first play, *Love's Labour Lost.* He was forty-seven when he produced *The Tempest.* The London theatres were closed first through riots and then through plague, from June 1592 to April 1594. During these years Shakespeare attempted to win a reputation in the world of non-dramatic poetry. *Venus and Adonais* was published about April 1593, and *Lucrece* about May, 1594. The theatres reopened in the summer of 1594, and Shakespeare became a leading members of *The Chamberlain's Company* by the following winter. He continued to act with and write for the same associates to the close of his career.

As a dramatist, Shakespeare was the mainstay of the company for at least some fifteen years, during which Ben Jonson, Dekker, Beaumont, Fletcher, and Tourneur also contributed to their repertory, On an average he must have written for them about two plays a year, although some slackening of production in later years seems probable.

His greatest patron in London was the Earl of Southampton. Queen Elizabeth also showed some marks of her favour as early as 1954. After the accession of James I to the English throne he was called upon to act before the king.

Life at Stratford-on-Avon again (1610—1616).

After an absence of about eleven years, Shakespeare returned to Stratford in order to re-establish the fortunes of his family. Since then he paid a visit to his native place at least once a year. In 1597 he purchased the largest house in the town, New Place by name. About 1610 Shakespeare seems to have left London and entered upon the definite occupation of this house at Stratford. Here he lived the life of a retired gentleman. He amused himself with his garden, with its mulberry trees ; with the affairs of the town, and with the talk of the people. He possessed a farm in the immediate neighbourhood. Now and then he went to London to have a gossip with his old companions. After 1611 he seems to have given up dramatic composition. His health began to fail in the beginning of 1616. He made his will on March 25, 1616. A month after this date he passed away on April 23, 1616, leaving behind him the greatest name in English literature. He was buried in the chancel of Stratford Church.

2. CHRONOLOGY OF SHAKESPEARE'S PLAYS

The evidence which helps us to determine the chronology of Shakespeare's plays can be divided into three kinds :—

1. **Wholly external.**
2. **Partly external and partly internal.**
3. **Wholly internal.**

1. Wholly external.

(*i*) The dates of publication of certain plays are known from the entries in the registers of the Stationer's Company.

(*ii*) The mention of Shakespeare's writings in contemporary books or documents of ascertained date, helps us in determining the date of the composition of some of the plays.

(*iii*) The date of a certain play may be known by us when we find a certain passage from a Shakespearean play imitated by a contemporary poet in his work, the date of which is known.

(*iv*) Some information about dates may be gathered from the fact that certain companies represented a play at a known date in a certain theatre.

2. Partly external and partly internal.

If any of Shakespearean plays contains a quotation from, or allusion to, or matter derived from, a book whose date is known we naturally conclude that the date of the Shakespearean play was later than that of the book of which use was made by him.

3. Wholly internal.

(*i*) *Style and diction.* In the earliest plays, Shakespeare appears to attach greater importance to the rich and elaborate expression than to thought. In the middle plays there seems a perfect balance and equality between the thought and its expression. In the latest plays thought predominates over the expression. Shakespeare's excessive use of

early conceits, puns, classical allusions and overwrought rhetoric gradually disappears.

(*ii*) In some of the early plays, there is a tendency to *formal symmetry an artificial setting on character over against character, and group against group*. Later on the outline of the play is drawn more freely and more firmly.

(*iii*) *Characterisation changes.* Characters are rightly sketched in the early plays : but there is depth and refinement in characterisation in the later plays.

(*iv*) In his later plays, Shakespeare's knowledge of life becomes wider and more varied. His feeling with respect to life becomes more grave and earnest. His imagination becomes lofty, chastened and well-sustained ; his humour becomes grave and his pathos deepens.

(*v*) *Verse Tests.*

(*a*) *End-stopt and run-on verse.* In the *end-stopt* verse each line gives a complete sense, and the pause comes invariably at the end of each line. In the *run-on verse*, the sense is carried on from one line to another and no pause occurs at the end of the line. If a certain play contains more of 'end-stopt' verses, it pertains to the early period of his writings, but if it contains more of run-on verses, it pertains to the later period of his writings.

(*b*) *Weak endings* do not appear in Shakespeare's early plays.

(*c*) *Double or feminine endings.* The play is early, if double endings are rare ; it is of later date, if double endings are numerous.

(*d*) *Rhyme.* In his early plays there is a very large proportion of rhymed verse. In his latest plays there is little or no rhyme. Hence if there is much rhyme, the play belongs to the early period of his writings, but if there is little rhyme, it belongs to the latter period of his writings.

The following table gives the reader the original dates of production of plays. The order in which the plays are given and their distribution over the years do not lay claim to more than approximate accuracy.

1590—91

(1,2) 2,3 Henry VI.

1591—92

(3) I Henry VI.

1592—93

(4) Richard III.

(5) Comedy of Errors

1593—94

(6) Titus Andronicus

(7) Taming of the Shrew

1594—95

(8) Two Gentlemen of Verona

(9) Love's Labour's Lost

(10) Romeo and Juliet

1595—96

(11) Richard II.

(12) A Midsummer Night's Dream

1596—97

(13) John

(14) The Merchant of Venice

1597—98

(15,16) 1,2 Henry IV.

1598—99

(17) Much Ado About Nothing

(18) Henry V.

1599—1600

(19) Julius Caesar

(20) Merry Wives of Windsor

(21) As You Like It

1600—1601

(22) Twelfth Night

(23) Hamlet

1601—02

(24) Troilus and Cressida

1602—03

(25) All's Well that Ends Well

1604—05

(26) Measure for Measure

(27) Othello

1605—06

(28) Macbeth

(29) Lear

1606—07

(30) Antony and Cleopatra

1607—08

(31) Coriolanus

(32) Timon of Athens

1608—09

(33) Pericles

1609—10

(34) Cymbeline

1610—11

(35) Winter's tale

1611—12

(36) Tempest

1612—13

(37) Henry VIII.

(38) Two Noble Kinsmen

3. DATES OF THE COMPOSITION AND THE PUBLICATION OF 'MACBETH'

The date of the composition of *Macbeth* cannot be ascertained with exactness. All that we can say with certainty is that the play was composed between the years 1604 and 1610.

Internal evidence determines one limit of the date of the composition of *Macbeth*. It assures us that the **play was not written before 1604.**

(*i*) James the First ascended the throne of Scotland in 1603, and was proclaimed King of Great Britain, France and Ireland in 1604. The following lines spoken by Macbeth contain a clear reference to King James I's coronation and to the union of three kingdoms under one King :

> "And some I see
> That two-fold balls and treble sceptres carry
> (*IV. i.* 120-1.)

(*ii*) Lines 136—151 of Act IV, scene 3, contain a clear reference to King James' hereditary practice of "touching" for the "King's Evil" (scrofula). The whole passage seems to have been introduced as a compliment to King James who, after his accession to the throne, had continued the practice that is said to have been started by Edward the Confessor (1042—1066).

(*iii*) In 1604 King James passed a new statute against witchcraft. Prominence appears to have been given to witchcraft by Shakespeare in *Macbeth* to make the play attractive to the King.

External evidence gives us the other limit of the date of the composition of *Macbeth*. It convinces us that the play was not written *later than the year 1610.*

Dr. Simon Forman, an Elizabethan physician, records in his diary or note-book in MS. that he saw *Macbeth* represented at the Globe Theatre on April 20, 1610. Hence the play was not written after 1610.

Thus the internal and external evidence make us

conclude that the play was written between 1604 and 1610.

However, it is generally said that **the play was written in the year 1606**. The following are some of the arguments given in support of this statement.

(*a*) The passage in the Porter's speech (Act II. Scene iii) about the "farmer that hanged himself on the expectation of plenty" is commonly thought to allude to the exceptional abundant harvest of 1606 and the consequent low price of corn. A certain farmer who had hoarded his grain in the hope of a rise in prices hanged himself when corn grew cheap again.

(*b*) The mention of 'an equivocator' in the same speech is considered to refer to the trial of Jesuit, Garnet, which took place in March, 1606.

(*c*) The same speech contains a reference to an English tailor "stealing out of a French hose." Antony Nixon's *Black Year* (1606) records that tailors "took more than enough for fashion's sake."

(*d*) The reference to 'the fatal bellman' in line 3 of Act II, Scene ii. refers to the 'bellman' or the night watchman who was sent to condemned persons the night before their execution. It supports the statement that *Macbeth* was written in 1606, for in 1606, Robert Dow, merchant 'taylor', who died in 1612 left 26s. 8d yearly for ever that the bellman should proclaim to those who were to be executed on the next day that the greatest bell of St. Sepulchre's should toll for them, so that all godly people, hearing that bell and knowing it was announcing their execution that day, might pray to God to bestow His grace and mercy upon them whilst they lived.

(*e*) King James visited Oxford in 1605 and three students of St. John's College addressed him in Latin verses founded on the witches' prophecies to Macbeth. They compared themselves with the weird sisters who predicted to Banquo that his descendants would be kings of Scotland. This incident may have come to the knowledge of Shakespeare and may have been the germ of *Macbeth*.

(*f*) The following words in Middleton's play, *The Puritan*, IV. i. (published in 1607) have a reference to the introduction of Banquo's ghost in *Macbeth* : "instead of a jester we'll have a ghost in a white sheet sit at the upper end of the table."

Publication of the play.

Macbeth was published in 1623 in the First Folio of Shakespeare's plays, seven years after the death of the playwright. It is placed there between *Julius Caesar* and *Hamlet*. It appears to have been printed from a faulty copy of the original.

4. THE SOURCES OF THE PLAY

(i) The definite source from which Shakespeare derived the story of *Macbeth* is Holinshed's *Chronicle of England, Scotland and Ireland*, written in 1577.

(ii) As regards the witches, Shakespeare, besides borrowing material from Holinshed, used some other books dealing with witchcraft, *e.g.*, King James I's *Demonologie* (1597) and Reginald Scot's *Discovery of Witchcraft* (1584).

Shakespeare's use of Holinshed.

No doubt Shakespeare borrowed the rude materials of *Macbeth* from Helinshed, but he did not adhere to the source of the play. While writing his English and Roman historical plays, he followed very closely the sources from which he got his materials for the plays; but while writing *Macbeth* he did not follow Holinshed's Chronicle so closely. He considered the account of Holinshed as the stuff out of which he could compose a tragedy. He has deviated from Holinshed's Chronicle in many places.

Deviations from Holinshed.

(A) In characterisation.

I. Holinshed describes *Duncan* as a young king who is

incapable and possesses a mild nature. Shakespeare depicts him as a royal, illustrious figure. Though he is weak and gentle, yet he is strong and capable. He is every inch a king. Shakespeare departed from Holinshed's account in order to heighten the criminality of *Macbeth* in murdering such a kind and virtuous ruler. Moreover, Shakespeare wanted to deepen our pity for the murder of such a noble soul.

2. Holinshed describes *Macbeth* as a just and noble king, especially in the earlier part of his reign, but Shakespeare depicts him as an autocrat whose ruling passion is bloodshed. Shakespeare ignores all the good qualities of *Macbeth* as given by Holinshed, but intensifies his evil qualities. Thus Shakespeare makes Macbeth's character consistent with the murders of Duncan, Banquo, and Macduff's wife, children and relatives.

3. *Lady Macbeth* is depicted in Holinshed's Chronicle as a very ambitious lady, burning with the desire to bear the name of a queen. Lady Macbeth, in Shakespeare's play, is equally ambitious but is no longer selfish. She desires greatness for her husband and not for her own self.

4. In Holinshed's Chronicle *Banque* is privy to the murder of *Duncan*, but in Shakespeare's *Macbeth*, Banquo is guiltless. By this deviation, Shakespeare heightens the contrast between Macbeth and Banquo, and makes Banquo serve as an admirable foil to Macbeth. Moreover, Shakespeare intended to pay a special compliment to James I. (the first Stuart occupant of the English throne), so he did not deem it proper to depict the traditional ancestor of the House of Stuart as a cruel and murderous person.

(B) In incidents.

Besides minor deviations in incidents, the following are the most striking :—

1. Holinshed describes the rebellion of Macdonwald, the invasion of Sweno and the invasion of Canute as three different events that occurred at different times. Shakespeare combines them into one battle from which Macbeth and Banquo are shown as returning victorious

in the beginning of the play. Shakespeare has done it to heighten the effect of Macbeth's victory and to avoid scattering the events over a long period.

2. Holinshed narrates that Macdonwald slew himself but Shakespeare makes him fall at the hands of Macbeth. Shakespeare has done it to glorify the hero.

3. In Holinshed's Chronicle the King is murdered by four hired servants, but in Shakespeare's play Macbeth murders the King with his own hands. This deviation serves to magnify the horror of the scene.

4. In Holinshed, Banquo is murdered after he returns from the banquet, but in Shakespeare's play he is murdered on his way to the banquet. Shakespeare has done it to show that Macbeth and Lady Macbeth are in 'a striking situation.'

5. According to Holinshed's Chronicle Macbeth ruled for seventeen years, but according to Shakespeare's account he ruled for a few years. Shakespeare curtailed the duration of Macbeth's reign because the play demanded rapid movement.

Note.

It is an admitted fact that Shakespeare borrows materials for his play from some "sources," but we must remember that he transmutes them into something grand by the alchemy of his touch. Though Shakespeare is not remarkable for originality of plot and incident, yet his supreme gift lies in the masterly characterisation and the treatment of the incident. Besides this, his poetic imagination, his fine poetry, handling of the main plot and the sub-plot, humour, pathos, interplay of tragic and comic scenes, etc., make his plays remarkable in the whole of English literature. Sometimes he introduces certain scenes in his plays to enhance their dramatic value. For instance, the following scenes have no counterpart in the source of *Macbeth* : (1) The banquet-scene (*III, iv*), (2) the sleep-walking scene (*V, i*) and (3) the dagger-scene (*II, i*). They fulfil the dramatic purposes for which they have been introduced.

5. THE SUBSTANCE OF A SHAKESPEAREAN TRAGEDY

Or

SHAKESPEARE'S CONCEPTION OF TRAGEDY

1. The tragedy, as Shakespeare conceives it, is a dramatic representation of human woe or suffering produced partly by the action of men and women and partly by the subtle play of forces beyond man's control. It is generally concerned with persons of 'high degree', often with kings and princes and sometimes with the leaders of men. Though it brings before us a considerable number of persons, it is pre-eminently the story of one person, the hero, or at most of two, the hero and the heroine. The hero must be killed at the end of the play. No play at the end of which the hero remains alive is, in the full Shakespearean sense, a tragedy. It is, in fact, *essentially a take of suffering and calamity conducing to death.*

2. The suffering and calamity which are exhibited in a tragedy must be exceptional in character and also unexpected and contrasted with previous happiness or glory. The petty troubles or vexations of life—"some natural sorrow, loss or pain" cannot be called tragic. A man fretting over his disappointment, or mourning his private woe or struggling in the grip of poverty or languishing in disease or servitude is not a tragic hero. To his share must fall some extraordinary suffering or calamity—such as will call for exhibition of fortitude and courage on a heroic scale, will make the whole scene a scene of woe and arouse the tragic emotion of pity in the audience or the reader of the play. Macbeth writhing in the coils of anguish and remorse—that is indeed a tragic figure. Thus we see that *exceptional suffering and calamity are the essential ingredients in a tragedy* and the chief source of tragic emotion, especially of pity.

3. *The calamities of tragedy do not simply happen nor are they sent by a supernatural power, but they are the results of the actions of men.* A number of human beings

are placed in certain circumstances. Their mutual intercourse leads to action. Actions beget other actions and the inter-connected actions finally lead to a catastrophe. Thus men are, in a certain sense, the authors of their own woe. The hero always contributes in some measure to the disaster in which he perishes. Men, from this point of view, appear to us primarily as agents, 'themselves the authors of their proper woe.' The calamities and catastrophe follow inevitably from the deeds of men, and the main source of these deeds is character.

4. Conscious, voluntary actions—actions expressive of character are the very essence of a tragedy, *but Shakespeare also introduces sometimes non-voluntary actions in the tragedy.*

(*i*) *Abnormal conditions of mind* such as *insanity* (in Lear and Ophelia), *hallucination* (Macbeth's seeing a dagger in the air when he was about to murder Duncan), *somnambulism* (as Lady Macbeth's sleep-walking).

(*ii*) *The supernatural element.* Shakespeare introduces, in some of his tragedies, ghosts and witches who 'have more in them than mortal knowledge.' Whenever Shakespeare introduces this supernatural element, it is always placed in the closest relation with character. The supernatural gives a confirmation and a distinct form to inward movements already present and exerting an influence. For instance, it gives a distinct shape to the half-formed thought or the horrified memory of guilt in Macbeth.

(*iii*) *Chance or accident.* Shakespeare recognises chance to be an important factor in human life. Therefore, he allows due space to chance or accident in his tragedy.

5. *The action of a tragedy may be described as a conflict.* There are two kinds of conflict :

(*i*) It may be an outward conflict—a clashing of interests and feelings either between two persons of whom the hero is one or between two parties or groups in one of which the hero is the leading figure. The conflict generally ends with the defeat of the hero. In *Macbeth* the hero and the heroine are opposed to the representatives

of Duncan ; and the outward conflict between them ends with the defeat of Macbeth. Treasonous ambition in Macbeth collides with loyalty and patriotism in Macduff and Malcolm.

(*ii*) It may be a conflict within the heart of the hero—a conflict of opposing impulses and desires. It is thus *inward struggle going on in the hero's soul* which is the primary concern of tragedy. The 'Asides' or 'Soliloquies' of Macbeth illustrate the conflict in the mind of the hero.

6. Let us now turn from the action to *the hero.*

(*i*) *The hero must be an exceptional being—a person of hight degree or of public importance.* Thus Macbeth is not an ordinary man, but a Scottish general who has achieved a great victory over the forces of the rebels and the King of Norway. He is a man of public importance and is, in the beginning of the play, most highly respected by the King and the people of Scotland.

(*ii*) *The hero has often one predominant passion or feeling,* "a marked one-sidedness, a fatal tendency to identify his whole being with one interest, object, passion or habit of the mind." This marked one sidedness is, for Shakespeare, the fundamental tragic trait ; and it contains the seed of the hero's ruin, though it carries with it a touch of greatness. Thus Macbeth whose ruling passion in life was ambition and who "waded through slaughter to the throne" is not without an element of greatness. His whole-hearted devotion to one object is the quality of greatness.

(*iii*) Though the tragic hero, as in the case of Macbeth, need not be good, it is necessary that *he should have so much of a greatness that in his fall and error we may be conscious of the possibilities of human nature.* No one ever closes a Shakespearean tragedy with the feeling that the hero is a poor mean creature. He may be wretched and he may be awful, but he is not small. The greatness of the tragic hero produces in us an impression of

waste—a profound sense of sadness and mystery combined with pity and fear.

7. Finally we cannot help asking ourselves. *What is the ultimate power in the tragic world of Shakespeare ?*

In 'Hamlet,' Shakespeare makes the player-king say : "Our thoughts are ours, their ends none of our own." This theory is a very pessimistic one. It makes us feel the blindness and helplessness of man. He has no control over the result of his actions. Yet, this is not all that we get by reading Shakespeare. There is a more hopeful view suggested in his plays :

> There's a divinity that shapes our ends.
> Rough-hew them how we will.

Here is the recognition *of a moral order in the universe.* This moral order shows itself akin to good and alien from evil. This moral order may be described as a balance or harmony. This balance or harmony is disturbed by the temporary success of evil. It is sure to right itself by eliminating the evil. It has a passion for perfection ; everything that is not perfect will perish. The hero perishes because he has some marked imperfection or defect. Thus Macbeth's imaginativeness which disposes him to lend a ready ear to the tempting voices of the witches brings ruin on him. Man is not the victim of fate or a blind chance ; he is the victim of his own passions and desires. He sows the wind and reaps the whirl-wind. His motives and actions are related to each other as cause and effect. In the moral world there is as much the chain of cause and effect as there is in the physical world. Man is a free agent and is to a great extent responsible for his suffering and failure. The tragedy lies not in the expulsion of evil : the tragedy is that it involves the waste of good. That this idea is no solution of the riddle of life is obvious. Shakespeare was writing tragedy and a tragedy would not be tragedy if it were not a painful mystery.

(Adapted from *Shakespearean Tragedy*
by A. C. Bradley)

6. CONSTRUCTION IN SHAKESPEAR'S TRAGEDIES

As a Shakespearean tragedy represents a conflict which ends in a catastrophe, any such tragedy may be divided into *three* parts :—

1. The first of these sets forth the situation, or state of affairs, out of which the conflict arises ; and it may, therefore, be called the **Exposition.**

2. The second deals with the definite beginning, the growth and the alternations of the **conflict.** It forms accordingly the bulk of the play, comprising the Second, Third and Fourth Acts, and usually a part of the First and a part of the Fifth. It is possible to open the tragedy with the conflict already begun, but Shakespeare never does so.

3. The final section of the tragedy shows the issue of the conflict in a **catastrophe.**

I. Exposition.

The main business of the Exposition is to introduce us into a little world of persons to show us their position in life, their circumstances, their relations to one another and perhaps something of their character ; and to leave us keenly interested in the question what will come out of this condition of things. We are thus left expectant, not merely because some of the persons interest us at once, but also because their situation in regard to one another points to the difficulties in the future. This situation is not one of conflict, but it threatens conflict.

It is necessary for the dramatist to make clear to the audience the circumstances out of which the dramatic action arises, so that the audience may feel no difficulty in following the cause of events dealt with in the play. In order to achieve this, *Shakespeare begins his tragedy with a short scene, or part of scene, either full of life and stir, or in some other way arresting. Then having secured a hearing, he proceeds to conversation at a lower pitch, accompanied by little*

action but conveying much information. The opening of *Macbeth* is very remark ble, for there is probably no parallel to its first scene where senses and imagination are assaulted by a storm of thunder and supernatural alarm. This scene is only thirteen lines long, but its influence is so great that the next can safely be occupied with a mere report of Macbeth's battles—a narrative which would have won much less attention if it had opened the play.

When Shakespeare begins his exposition thus, he generally at first makes people talk about the hero, but keeps the hero himself for some time out of sight, so that we await his entrance with curiosity, and sometimes with anxiety. Exactly such is the exposition in *Macbeth.* In the first scene, the witches want to meet Macbeth upon the heath. In the second scene, while Duncan and Malcolm are talking, a sergeant comes and tells Duncan how Macbeth unseamed Madonwald 'from the nave to the chaps.' Just after his departure, the thane of Ross arrives. The conversation between Ross and Duncan reveals how 'Bellona's bride-groom, lapped in proof' curbed the insolent spirit of the thane of Cawdor and won a splendid victory. It is in the third scene that Macbeth makes his appearance, while returning victorious from the battle he has won.

If, in any of the tragedies written by Shakespeare, there is a secondary plot or a little group of characters possessing a certain independent interest, Shakespeare gives it a separate exposition, as in *King Lear* and *Hamlet.*

In the exposition Shakespeare also makes clear that there is *a force which will prove fatal to the hero's happiness,* so that, when we see the hero himself, the shadow of fate already rests upon him. We are made conscious at once of some power which is to influence the whole action to the hero's undoing. In *Macbeth* we see and hear the witches, in *Hamlet* the Ghost. In the very beginning of the tragedy we feel that the hero is doomed and this feeling is reinforced by some expression that has an ominous effect. The first words we hear from

Macbeth, "So foul and fair a day I have not seen," echo though he knows it not, the last words we heard from the Witches, 'Fair is foul, and foul is fair.'

The dimensions of this first section of a tragedy depend on a variety of causes, of which the chief seems to be the comparative simplicity or complexity of the situation which the conflict arises. Where this is simple the exposition is short, as in *Julias Caesar* and *Macbeth.* Where it is complicated the exposition requires more space, as in *Romeo* and *Juliet*, *Hamlet* and *King Lear*. Its completion is generally marked in the mind of the reader by a feeling that the action it contains is for the moment complete but has left a problem.

2. **Conflict.**

Shakespeare represents the rise and development of the conflict in the following ways : —

(*i*) All through his tragedies there is a constant alternation of rises and falls in the tension or in the emotional pitch of work, a regular sequence of more exciting and less exciting sections. The variation of pitch rests on the elementary facts that relief must be given after emotional strain, and that contrast is required to bring out the full force of an effect. Generally the Firsι and the Fourth are relatively quiet acts, the Third highly critically, *King Lear* is good example of the Third Act containing scenes of high tension.

(*ii*) We turn now to the sequence of events within the conflict. Here also the principle of alternation is found to be at work again in another and a quite independent way. Let us call the two sides in the conflict as A and B. All through the conflict we find a regular alternation of smaller advances and retriaιs ; first A seems to win some ground and then the counter action of B is shown. And since we always more or less decidedly prefer A to B or B to A, the result of the osιillating movement is a constant alternation of hope and fear.

In all tragedies, though more clearly in some than in

others, Shakespeare shows one side distinctly advancing on the whole to a certain point in the conflict, and then to be on the whole declining before the reaction of the other. There is, therefore, felt to be a critical point in the action, which proves also to be a turning point. This crisis comes near the middle of the play, and divides the play into *five* parts instead of three :—

(*a*) A situation not yet of conflict ;

(*b*) The rise and development of the conflict in which A or B advances on the whole ;

(*c*) The crisis ;

(*d*) The decline of A or B ; and

(*e*) The catastrophe.

3. Crisis.

In *Macbeth* the upwards movement is extraordinarily rapid. In spite of much inward resistance, Macbeth hurries to the murder of Duncan and attains the crown. Thus the crisis in this play arises early.

4. Decline.

In Shakespeare, the crisis in which the ascending force reaches its zenith is followed quickly by a counter-blow so that the direction of the movement now turns sharply downwards. As already said above, the crisis in *Macbeth* arrives early. Macbeth's cause then turns slowly downwards. He hastens his downfall by bringing about the murder of Banquo. Fleance, Banquo's son, flies away to join Malcolm in the court of the King of England. Macbeth presents a most pitiable sight in the banquet scene when he sees the ghost of Banquo, and Lady Macbeth sends away the guests on the pretext that her husband is in the habit of falling into the fits of talking in an incoherent manner.

5. Catastrophe.

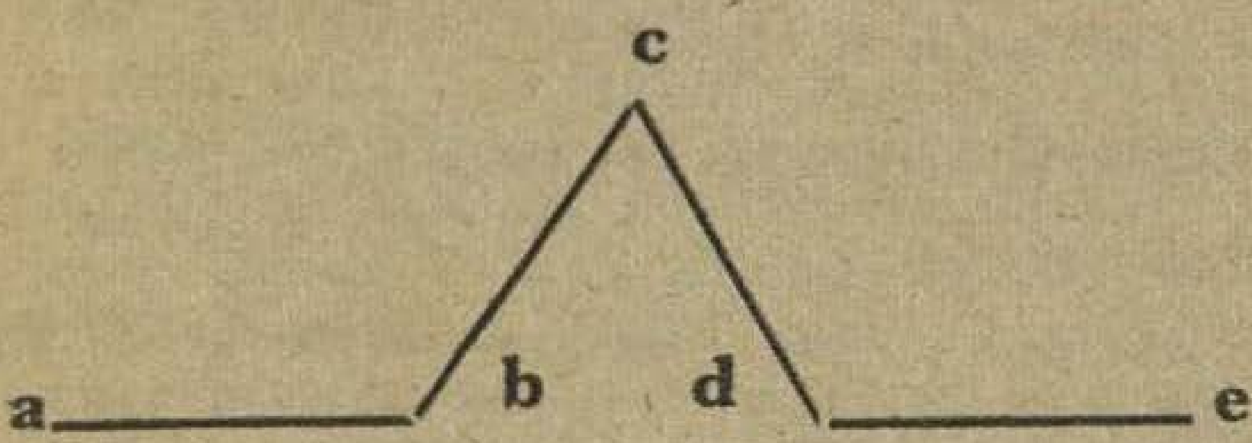
The final section of the tragedy shows the issue of the conflict in a catastrophe. Macbeth and some of the Scottish

nobles fly away to England to join Malcolm and Fleance. Assisted by the forces of the King of England, they attack Scotland. News is brought to Macbeth that Birnam wood has been seen moving to Dunsinane hill. In a helpless condition, when most of his friends and lords have deserted him, he comes out of the castle to meet the enemy. He avoids Macduff, but the latter finds him and meets him face to face. Macbeth loses all hope of success when he hears Macduff saying that he was not born of woman as ordinary men are born, but was ripped untimely from his mother's womb. He dies fighting desperately.

(Adapted from Bradley).

Note.

It is customary to illustrate these stages of Construction of a Shakespearean tragedy by what is termed a "dramatic line," thus :—



ab = the initial incident, the cause of the strife.

bc = development of the struggle.

c = crisis or turning point.

cd = the decline.

de = catastrophe, the inevitable outcome of the conflict.

7. SUPERNATURAL ELEMENT IN SHAKESPEARE'S PLAYS

(A) General Remarks

Shakespeare lived at a time when the people believed in fairies, spirits, witches and ghosts. Therefore he took the idea about them from the people around him and used them in his plays. In Shakespeare's days, supernatural was a recognised instrument of dramatic art and he used it in various forms.

(a) **Fairies.** Shakespeare makes use of the fairies in *A Midsummer Night's Dream* and *The Merry Wives of Windsor.*

(b) **Spirits.** Shakespeare makes use of them in *The Tempest.*

(c) **Witches.** Shakespeare introduces them in *Macbeth.*

(d) **Ghosts.** Shakespeare makes use of them in *Richard III., Julius Caesar, Hamlet* and *Macbeth.* He introduces two kinds of ghosts in his plays :

1. **Subjective ghosts.** *In Richard III,* ghosts come to Richard and Richmond in their sleep ; in *Julius Caesar* the ghost of Julius Caesar is seen by Brutus before the battle of Philippi ; in *Hamlet* the ghost is seen by Hamlet but is invisible to the Queen ; and in *Macbeth* the ghost of Banquo is seen only by Macbeth.

When the ghost is seen only by one person and not by any other, it is said to be the creation of the imagination of the person who sees it. Such a person generally possesses an excitable imagination and his state of mind is subject to hallucination. This is called the theory of *Subjectivity.* It explains the apparition of Banquo.

2. **Objective ghosts.** The ghost in Hamlet is seen by Marcellus and Bernardo who do not possess excitable imagination. It is also seen by Horatio. The ghost holds a long colloquy with Hamlet and reveals to him secrets which are known to none but Claudius. Here the 'Subjective theory fails. These instances can only be explained by the

'Objective' theory. According to this theory, the ghosts are external to and independent of the imagination of those who perceive them, as having a 'real existance' outside the sphere of hallucination.

(B) The Ghost of Banquo

As stated above, the ghost of Banquo is subjective and not objective. It is a mere hallucination and not a real ghost. The following reasons support the statement of Macbeth.

1. Macbeth had already seen the hallucination of the dagger in Act II, scene i, when he was going to Duncan's bed-chamber to commit the murder.

2. The ghost of Banquo appears to be created by Macbeth's imagination, for he says :

> With twenty mortal murders on their crowns.

And these words echo what the murderer had said to him a little before :

> Safe in a ditch he bides
> With twenty trenched gashes on his head.

3. It vanishes the second time when Macbeth asserts its unreality :

> Hence; horrible shadow
> Unreal mockery, hence.

The dagger also vanished when he exclaimed, 'There's no such thing !'

(Recollect that the ghost of Caesar also vanishes when Brutus takes courage : "Now I have taken heart thou vanishest," says he.

4. Even Macbeth seems to regard the ghost of Banquo as an illusion, when, towards the end of the banquet-scene, he says :

> My strange and self-abuse
> Is the initiate fear that wants hard use.

5. It does not speak.

6. It is visible only to Macbeth. Had it been objective,

it might have been visible to the guests or to Lady Macbeth.

(C) Witches and Witchcraft

Belief in Witches in the Elizabethan Age.

People of the twentieth century have no belief in the existence of witches, but even the literate people who lived in the age in which *Macbeth* was written, believed in their existence. The very fact that numerous trials for witches took place in the sixteenth and the seventeenth centuries affords abundant evidence for the existence of such a belief. It will not be out of place to remember that it was in 1736 that witchcraft was legally absolished as a crime.

The following few instances will suffice to prove that there existed a universal belief in witches in Shakespeare's time and even in subsequent years :

(*a*) James I. was a staunch believer in witchcraft and all kinds of sorcery. He published his *Daemonologie* at Edinburgh in 1597.

(*b*) In 1604, James I.'s first Parliament passed a law that a person found practising any kind of witchcraft or sorcery would be sentenced to death.

(*c*) In the case of the Lancashire witches, seventeen persons were condemned to death im 1634, on the evidence of a boy.

The Powers of Witches and their Limitations

It was generally believed that witches could foretell future events. They could "look into the seeds of time and say which grain will grow and which will not." They could create tempests, hailstorms, thunder and lightning. They could sink ships, dry up fountains, stop the course of the sun, stay both day and night and change the one into the other. They could cause the animals, especially swine, to die by casting an evil eye upon them, if they had any grude against their owners. They could bring about the deaths of persons and disappear in the air. They could

open graves by their charms and take from them the limbs of the dead bodies. They could open locks, ride upon the blast and sail in sieves. They possessed powers to sail through stormy seas, bewitch the cattle and blast corn. They could call the souls from the graves and change themselves into the shape of any animal they pleased, but the animals into which they changed themselves could be recognized by the absence of the tail.

The witches were believed to perform their actions under the guidance of Satan. They had their familiars or attendant spirits to whom they were supposed to have been in some degree subject, and from whom they received much of their mysterious knowledge and power. They could not do violence to the human will. They could not destroy the lives of persons if they could not persuade them to renounce God. It is perhaps due to the piety of the sailor's wife in Act I, iii, that the witch does not propose to inflict any personal injury on her and cannot do more than gnaw a hole in her husband's ship, drain the blood from his body and wither it up, banish sleep from his eye, and bring about his excommunication ; and,

> "Though his bark cannot be lost,
> Yet it shall be tempest-tost."
> (I. iii. 24-25)

From Act IV, scene i, of *Macbeth* we learn that the witches could create charms by boiling the most venomous and loathsome things in their cauldron. They could deceive a man if they liked to do so and foretell his future in ambiguous terms. They could charm the air, produce sweet music, and fly through the air.

The Appearance of the Witches.

The witches were supposed to be women who were old, lame, blear-eyed, pale, foul and full of wrinkles. They were supposed to be lean, deformed and gloomy. They had 'choppy fingers,' 'skinny lips' and 'beards.'

Shakespeare's Use of Popular Tradition.

Undoubtedly Shakespeare utilized in his plays the

popular traditiongs relating to witches and witchcraft ; but the witches in *Macbeth* are by no means the ordinary witches of popular tradition. They are much greater and more powerful beings, resembling "the goddesses of destinie," and possessing knowledge of the future. They are grotesque, but at the same time they are also sublime. They are awful inspires of murder, insanity, suicide.

(D) The Influence of the Witches upon the Action in 'Macbeth'

Critics are divided in their opinion on this topic. (1) Some of them describe the witches as goddesses, or even as fates, whom Macbeth is powerless to resist. (2) Some others describe the witches as symbolic representations of the unconscious or half-conscious guilt in Macbeth himself. The first view is perversion and the second inadequate.

1. As to the former, Shakespeare took, as material for his purpose, the ideas about witchcraft that he found existing in people around him and in books like Reginald Scot's *Discovery* (1584). He used these ideas without changing them at all. He selected and improved them. He rehandled and heightened whatever could touch the imagination with fear, terror, and mysterious attraction. *The witches*, that is to say, *are not goddesses, or fates, or supernatural beings. They are old women*, poor and ragged, skinny and hideous, full of vulgar spite, occupied in killing their neighbours' swine or revenging themselves on sailors wives who have refused them chestness. Again in accordance with popular ideas they have received from evil spirits certain supernatural powers. They can raise hail, tempests and hurtful weather. They can pass from place to place in the air invisible. They can keep devils and spirits in the likeness of toads and cats. They can transform corn in the blade from one place to another. They can manifest to others things hidden and lost, and foreshow things to come and see them as though they were present. Shakespeare does not call them goddesses of destiny or nymphs or fairies. He only calls them 'weird

sisters.' His witches owe all their power to the spirits; they are instruments of darkness; the spirits are their masters.

Next, *while the influence of the witches' prophecies on Macbeth is very great, it is quite clearly shown to be an influence and nothing more.* There is no sign whatever in the play that Shakespeare meant the actions of Macbeth to be forced on him by an external power, whether that of the Witches, of their "masters" or of Hecate. The prophecies of the witches are presented simply as dangerous circumstances with which Macbeth has to deal. *Macbeth is perfectly free in regard to them.* That the influence of the first prophecies upon him come as much from himself as from them, is made abundantly clear by the obviously intentional contrast between him and Banquo. Banquo, ambitions but perfectly honest, is scarcely even startled by them, and he remains throughout the scene indifferent to them. But when Macbeth heard them he was not an innocent man. Precisely how far his mind was guilty may be a question; but no innocent man would have started, as he did, with a start of fear at the mere prophecy of a crown, or have conceived thereupon immediately the thought of murder. Either this thought was not new to him, or he had cherished at least some vaguer dishonourable dream, the instantaneous recurrence of which, at the moment of his hearing the prophecy, revealed to him an inward and terrifying guilt. In either case *not only was he free to accept or resist the temptation, but the temptation was already within him.* We are admitting too much when we use the word 'temptation' in reference to the first prophecies of the Witches, Speaking strictly, we must affirm that *he was tempted only by himself.* He speaks indeed of their 'supernatural soliciting'; but in fact they did not solicit. They merely announced events; they hailed him as Thane of Glamis, Thane of Cawdor, and King hereafter. No connection of these announcements with any action of his was even hinted at by them. For all that, it appears that the natural death of an old man might

have fulfilled the prophecy any day. In any case, the idea of fulfilling it by murder was entirely his own.

When Macbeth sees the Witches again, after the murders of Duncan and Banquo, we observe a striking change. They no longer need to go and meet him; he seeks them out. He has committed himself to his course of evil. Now accordingly they do 'solicit.' They prophecy, but they also give advice: they bid him be bloody, bold and secure. We have no hope that he will reject their advice; but so far are they from having, even now, any power to compel him to accept it, that they make careful preparations to deceive him in doing so. And, almost as though to intimate how entirely the responsibility of deeds still lies with Macbeth, Shakespeare makes his first act after this interview one for which his tempter gave him not a hint—the slaughter of Macduff's wife and children.

To all this we must add that Macbeth himself nowhere betrays a suspicion that his action is, or has been, thrust on him by an external power. He curses the Witches for deceiving him, but he never attempts to shift to them the burden of his guilt.

2. According to the second interpretation, the Witches and their prophecies are to be taken merely as symbolical representations of thoughts and desires which have slumbered in Macbeth's breast and now rise into consciousness and confront him.

This idea or theory is *incomplete* because it cannot possibly be applied to all the facts. Let us grant that it will apply to the most important prophecy, that of the crown; and that the later warning which Macbeth receives, to beware of Macduff, also answers to something in his breast and 'harps his fear aright.' But there we have to stop, Macbeth had evidently no suspicion of that treachery in Cawdor through which he himself became thane; and had absolutely no idea about Birman wood or the man not born of woman.

This theory is *inadequate*, chiefly because it is much too narrow. The Witches and their prophecies, if they are

to be rationalised or taken symbolically, must represent not only the evil slumbering in the hero's soul, but all those obscurer influences of the evil around him in the world which aid his own ambition and the incitements of his wife......The words of the Witches are fatal to the hero only because there is in him something which leaps into light at the sound of them ; but they are at the same time the witness of forces which never cease to work in the world around him, and, on the instant of his surrender to them, entangle him inextricably in the web of Fate.

(Adapted from Bradley)

8. SHAKESPEARE'S USE OF PROSE

Shakespeare uses prose in almost all his plays. It is employed to serve different purposes.

1. In all his plays, Shakespeare uses prose when he desires to produce *a conversational effect*, and uses verse when he desires to produce a tragic or poetical effect. Thus prose is used to lower the dramatic pitch. In such places, he wants to convey the impression of the people merely talking together.

A part of the talk between Lady Macduff and her little boy (IV. ii.), is a good example to illustrate the conversational effect of prose. Another such example is the talk between the Doctor and the Waiting-Gentlewoman (V. i). Here they talk about Lady Macbeth's malady of talking and walking in sleep.

2. Prose is used by Shakespeare *for comic parts*. That is why the speech of comic character like the "clowns" is mostly in prose. In all his comedies prose serves this purpose. Touchstone in 'As You Like It' never uses blank verse. 'Much Ado About Nothing' is really a prose comedy.

3. Prose is used *by characters of lowly position*. For instance, in 'A Midsummer Night's Dream,' it is used when Bottom and his fellow mechanicals discuss the arrangements for their play. In, 'Henry V,' it is used by servants. sailors and soldiers like Bates, Count and Williams. In 'Henry VI,' it is used by Falstaff. In 'Hamlet it is used by the grave-diggers. In 'Macbeth' it is used by the porter.

4. Prose is used *for letters, proclamations, documents*, etc., Macbeth's letter to Lady Macbeth (I.v. 1—12) is in prose.

5. Prose is used *by persons whose state of mind is abnormal*. Ophelia really mad speaks in prose. Hamlet and Edgar speak in prose when they are pretending to be insane. All Lear's speeches, after he become definitely insane, are in prose. When he gets up from sleep recovered, the verse returns. Somnambulism of Lady Macbeth is an abnormal condition of mind; hence she is made to speak in prose in the sleep walking scene (V. i.).

Shakespeare generally assigns prose to persons whose state of mind is abnormal. According to Professor Bradley, the idea underlying this practice evidently is that "the regular rhythm of verse would be inappropriate where the mind is supposed to have lost its balance and to be at the mercy of chance impressions coming from without (as sometimes with Lear), or of ideas emerging from its unconscious depths and pursuing one another across its passive surface. The somnambulism of Lady Macbeth is such a condition. There is no rational connection in the sequence of images and ideas. The sight of blood on her hand, the sound of the clock striking the hour of Duncan's murder, the hesitation of her husband before that hour came, the vision of the old man in his blood, the idea of the murdered wife of Macduff, the sight of the hand again, Macbeth's 'flaws and starts' at the sight of Banquo's ghost, the smell on her hand, the washing of hands after Duncan's murder

again, her husband's fear of the buried Banquo, the sound of the knocking at the gate—these possess her, one after another, in this chance order."

6. When prose takes the form of poetic-prose, it is used to express *the higher flights of imagination*. The following lines spoken by Hamlet are animated by the spirit of the loftiest imaginative ardour :

> 'What a piece of work is man ! how noble in reason ! how infinite in faculty ! in form and moving how express and admirable ! in action how like an angle ! in apprehension how like a god ! the beauty of the world ! the paragon of animals !'

7. Prose is also used *to express bitterness and contempt, irony and wit and abruptness of thought and feeling.* These things can better be expressed in prose than in blank verse.

9. DRAMATIC IRONY IN 'MACBETH'

Dramatic Irony *is a literary expedient 'by which a speaker is made to use words bearing to the audience, in addition to his own meaning, a further and ominous sense, hidden from himself and, usually, from the other persons on the stage'.* It is an important part of Shakespeare's tragic method. It heightens the tragic effect and rouses the feeling of pity for the unconscious speaker. Shakespeare makes a free use of Dramatic Irony in his plays. It characterises *Macbeth* above all his plays.

Here are some instances of Dramatic Irony in *Macbeth*.

(1) The very first words uttered by Macbeth.
'So foul and fair a day I have not seen'.
(V, iii, 38)

are an instance of Dràmatic Irony. These words are used by Macbeth to signify that he has not seen such wretched

weather following such bright sunshine on the same day; but they signify to the audience the satanic creed of the witches spoken out by them in the first scene of the play:

'fair is foul, and foul is fair.'

This latter meaning does not exist at all in the mind of Macbeth.

(2) The following comment made by Duncan on the treachery of Cawdor is another example of Dramatic Irony:

There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust.

(*I. iv. 11-14*)

Duncan unconsciously applies these words to the thane of Cawdor. The audience would apply them to Macbeth with whose wicked nature they have by now become familiar, and whose false face, like that of Cawdor, does not indicate his treacherous mind.

(3) The "Irony" of situation is illustrated by the beautiful lines in which Duncan praises Macbeth's castle that is to be the place of his terrible end:

This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

(*I. v. 1-3*)

(4) The idea of the porter's speech, in which he imagines himself keeper of hell gate, is another instance of dramatic irony, for Macbeth's castle is a hell and the porter does not know it.

(5) The contrast between the obvious and hidden meanings of the apparitions of the armed head, the bloody child, and the child with the tree in his hand also illustrate this dramatic irony.

10. CHARACTER SKETCHES

(i) Macbeth

1. His extraordinary prowess and generalship. Macbeth is introduced to us, in the beginning of the drama, as a general of extraordinary prowess. He is the bravest warrior and most loyal subject of King Duncan. He possesses laudable qualities of head and heart. His character begins to deteriorate after he has plunged into crime. Till then he is the leading figure in the Scottish army and is admired by all and sundry. The whole of scene *ii.* of Act I is a great tribute paid by the playwright to his soldierly and martial qualities.

He achieves great glory by defeating the rebels and repelling the invasion of the Norwegian army. He achieves this splendid victory by dint of personal courage, a quality which is displayed by him, throughout the play, in regard to all plain dangers. The wounded sergeant who comes to meet Duncan talks of his bravery in the following words :

'but all's too weak :
For brave Macbeth—well he deserves that name—
Disdaining fortune, with his brandish'd steel,
Which smoked with bloody execution,
Like valour's minion carv'd out his passage
Till he faced the slave ;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fixed his head upon our battlements,'

(*I. ii. 15-23.*)

Hearing this, Duncan spontaneously exclaims : 'O valiant cousing! worthy gentleman!' And Macbeth is really so. He is not at all dismayed when the Norwegian lord, after being reinforced, begins a fresh assault. On the other hand, he and Banquo 'doubly redoubled strokes upon the foe to bathe in reeking wounds or memorize another Golgotha.

Just when the sergeant takes leave to go, Ross arrives. He also tells Duncan how the King of Norway, assisted

by the thane of Cawdor, began a dismal conflict and how 'Bellona's bridegroom' confronted the King of Norway, point against point, arm against arm, and curbed his insolent spirit till the victory fell on the Scots. It is in this very scene that Duncan confers on Macbeth the title of the thane of Cawdor.

2. **His inordinate ambition.** Macbeth is extremely ambitious. Ambition is the mainspring of the action in *Macbeth*. That is the reason why it is called the tragedy of Ambition. Macbeth appears to be ambitious by temper. This tendency must have been strengthened by his marriage with a highly ambitious lady, and stimulated by his successes in the battles fought against the rebels and the foreign invaders. This exceedingly great ambition of Macbeth makes him commit the central deed, which, when committed, degrades him for ever and brings a train of most vile and heinous crimes in its wake. His ambition is purely selfish. In his soliloquy in Act I, scene vii, he examines his idea of regicide from all standpoints and finds that it is the outcome of his "vaulting ambition." Here is his open confession about his ambition to be the only spur to prick the sides of his intention :

'I have no spur
To prick the sides of my intent ; but only vaulting ambition, which o'erleaps itself
And falls on the other.'

(*I. vii. 25-28.*)

Macbeth's ambition did not originate with the witches' salutation, "All hail, Macbeth, thou shalt be king hereafter!" (I. iii. 50.) His start on this occasion, noticed by Banquo when he says :

Good sir, why do you start, and seem to fear
Things that do stand so fair ?

(*I. iii. 50-51*)

is very significant. This 'starting' of Macbeth shows that his ambition of being one day king of Scotland is securely hidden in his mind and is brought out by the prediction

of the witches. But the words of Lady Macbeth in Act I. scene vii. lines 47—54, are still more explicit:

What beast was't then
That made you break this enterprise to me?
When you durst do it, then you were a man,
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both?
They have made themselves, and that their fitness now
Does unmake you.

Commenting on this passage, Nr. Bradley says in his 'Short Studies in Shakespeare': The words in italics, "and yet you would make both," do not correspond with anything which has happened in the play. Macbeth's letter (I. v. I.) does not "break any enterprise," though it would be significant to somebody who could read his thoughts between the lines. It was Lady Macbeth, not Macbeth, who first suggested the murder of Duncan, when "time and place" had made themselves,' (I. v. 61—71), and all that she gets from her husband is a hesitating "We will speak further." And these further thoughts (I. vii. 1—28) deci- him againt the murder (*ibid.*, p. 31): "We will proeeed no further in this business." The occasion, therefore, on which Macbeth was both determined to make a bid for the crown and prepared to make the time and place for it must have been earliar than the opening of the play. We infer a scene, not presented on the stage, in which he had unfolded his hopes to his wife and discussed with her the possible ways and means of realising them.

The main idea in Macbeth's mind is that not to become the king of Scotland is to have missed the "ornament of life." That is why he is tempted to murder Duncan when the latter comes to his castle and puts up there for the night.

Lady Macbeth's soliloquy spoken out after reading a

letter from Macbeth, ratifies our impressions about his ambition.

thou wouldst be great ;
Art not without ambition, but without
The illness should attend it.

(I. v. 16-18)

3. His imagination. Macbeth's character is full of contradictions. He is both a man of action and a poet. He possesses the imagination of a poet. and through it he is liable to receive supernatural impressions. It is b cause of this imagination that he falls a prey to "supernatural soliciting." It is because of this imagination that he begins to brood after hearing the predictions of the witches. This imagination of his brings about his moral cowardice and signal weakness of will. According to professor Bradley, "*Palpable dangers* leave him unmoved or fill him with fire. He does himself mere justice when he asserts he 'dare do all that may become a man,' or when he exclaims to Banquo's ghost,

'What man dare, I dare ;
Approach thou like the rugged Russian bear,
The armed rhinoceros, or the Hyrcan tiger ;
Take any shape but that, and my fir .. nerves
Shall never tremble.'

(III. iv. 100-104)

What apples is always *the image of his own guilty heart or bloody deed, or some image which derives from them its terror or gloom.* These, when they arise, hold him spell-bound and possess him wholly, like a hypnotic trance which is at the same time the ecstasy of a poet."

So long as Macbeth's imagination is *active*, we find Macbeth full of suspense, horror and awe, but as soon as it is *quiet*, these feelings disappear ; and he becomes domineering and brutal. His imagination is stronger than his reason, and whenever it *stirs*, "his face betrays him, and his voice utters the most improbable untruths or the most artificial rhetoric. But when it *is asleep*, he is firm, self-controlled and practical, as in the conversation where he skilfully elicits from Banquo that information about his

movements which is required for the successful arrangement of his murder." Very cleverly he introduces at intervals the questions 'Ride you this afternoon ?' (l. 19) 'Is't far you ride ?' (l. 24), 'Goes Fleance with you ?' (l. 36). On the other hand, we feel much pity and anxiety in Act I, scene vii, when Lady Macbeth overcomes his opposition to the murder of Duncan. The principles expressed by him when his imagination is excited are not the principles on which he acts when he faces real dangers. What deters him from the murder to Duncan is not the fear of consequences, but the vileness of the deed. Had he told his wife that the deed was vile, and, in spite of the fact that he had sworn to do it, she would have been silenced. But he yields to her prevailing power. From the moment he murders Duncan to the last moment of his life, his imagination does not let him have any rest.

4. **His Superstition.** The very first meeting of Macbeth with the witches on a heath reveals his susceptibility to their influence, while his companion Banquo remains indifferent. He sees the "air drawn dagger" that leads him on the way to Duncan's bed-chamber. The paroxysms of fear seize him immediately after he has murdered Duncan; and his wife warns him :

'Why worthy thane,
You do unbend your noble strength, to think
So brainsickly of things.'

(*II. ii.* 44-46).

The vision of Banquo's ghost at the banquet is visible to none but Macbeth. He believes in the truthfulness of the predictions made by the witches. He believes that Birnam wood will never move to Dunsinane hill. He is astounded to hear from a messenger in Act V, sc. v, that Birnam wood is moving towards Dunsinane. He believes that he bears a charmed life, 'which must not yield to one of woman born,' but this belief is shattered when, in the last scene of the last Act, he hears from Macduff

that he was untimely ripped from his mother's womb, when he cries out in despair :

And be these juggling fiends no more believed,
That palter with us in a double sense ;
That keep the word of promise to our ear,
And break it to our hope !

But it is too late to discover the truth. He can't retrace his steps. A moment later Macduff puts an end to his life. This tendency to believe in superstition leads him to over confidence, which brings about his destruction.

5. Not guilty of self-desception. Macbeth is a cruel murderer, but at no time do we really hate him. Macduff's contemptuous description, "this dead butcher" (V. viii. 69), startles us. Dead butcher! Macbeth was something greater than that. Why don't we hate him? "Our rather unwilling respect for Macbeth springs chiefly from the fact that he is never guilty of self-deception. However treacherous his actions may be, in his thoughts he always remains true to himself, never attempts to conceal from himself his own motives or to justify his crimes, and never disparages the moral worth of his victims. To the very end his inner vision remains unclouded, and his verdict on himself is as severely impartial as that of a judge. In other words, he never has the lie in his soul."

A little while before the murder of Duncan, he says to himself :

Beside this Duncan
Hath borne faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels trumpet-tongued against
The deep damnation of his taking off
....
....*I have no spur*
To prick the sides of my intent, bnt only
Vaulting ambition which o'erleaps itself
And falls on the other.

(*I. vii. 16 – 8*)

Again, when he plots the murder of Banquo, he says of him :

Our fears in Banquo
Stick deep ; and in his royalty of nature
Reigns that which would be fear'd ; 'tis much he dares
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety.

(*III. i. 49-54*)

In the last phase of his life, he sees the truth about himself with great clearness :

'My way of life
Is fall'n into the sear, the yellow leaf,
And that what should accompany old age,
As honour, love obedience, troops of friends,
I must not look to have ; but in their stead,
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not !

(*V. iii, 22-28*)

And when he meets Macduff in his final struggle, he says :

'Of all men else I have avoided thee :
But get thee back : my soul is too much charged
With blood of thine already.'

(*V. iii. 4-6*)

As pointed out under his imagination.

6. **As a man of action.** Macbeth acts only when he is faced with palpable dangers *i.e.*, only when he is free from the grip of imagination. He can win battles, murder Duncan, think of removing Banquo and his son Fleance from his way, appoint murderers to murder them, and failing to take hold of Macduff, can bring about the death of Macduff's wife and children. All this is done when his imagination is quiescent. But for his imagination and superstition, he would have been a strong man of action. At the same time he lacks a strong will.

(ii) Lady Macbeth

1. **Her love for her husband.** Lady Macbeth's love for her husband is an important trait in her character. She is introduced to us for the first time in the play in Scene v of Act I. She has received a letter from Macbeth and knows from its contents the prediction of the witches and its partial fulfilment. The first thought that comes to her mind, after reading the letter, is about her husband.

Glamis thou art, and Cawdor; and shall be
What thou art promised.

(*I. v. 1-2*)

She thinks that he should become the king of Scotland but never thinks that she should become the Queen. She also knows that he is weak and will not be able to achieve the kingship predicted by the witches. She therefore, resolves to pour her own spirits into his ears to enable him to keep to the course which alone can bring the crown :

Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round.

(*I. v. 23-26.*)

We notice that throughout the play the most predominant idea with her is that of her husband. Finding that he is overthrown with extreme fear at the sight of Banquo's ghost in the banquet-scene, she tries her utmost to save him from suspicion :

Sit, worthy friends, my lord is often thus,
And hath been from his youth : pray you, keep seat ;
The fit is momentary ; upon a thought
He will again be well : if much you note him,
You shall offend him, and extend his passion.

(*III. iv 53-57*)

In spite of her best efforts to save him from suspicion. Macbeth sees the ghost a second time and begins to address

it in great terror. She again says to the guests :

> *Think of this, good peers,*
> *But as a thing of custom ; 'tis no other ;*
> *Only it spoils the pleasure of the time.*
> (*III. iv. 96-98.*)

And when she is compelled to send away the guests and she is left alone with Macbeth, she does not speak a single word of reproach to her. She only says :

> *You lack the season of all nature asleep.*
> (*III. v. 141.*)

Throughout the play Macbeth is her 'great Glamis, 'worthy Cawdor' and 'worthy thane.'

It is due to her passionate love for her husband that she supports him and strengthens his hands. But after the murder of Duncan, she is shocked to find that her husband is restless with fear and anxieties, is haunted by ghosts, and is unable to enjoy kingship for acquiring which she had rendered him great help. All this unnerves her. He leaves her alone. Perhaps he thinks that she may not be burdened any more with sorry sights ; but her loneliness hastens her end. Her mind gives way and she collapses for ever. That again for the pitiable condition in which she finds him. Thus from the first to the last, she lives for Macbeth, plans and plots to see him crowned as king, shelters him from suspicion and collapses when she finds him extremely unhappy and worried.

2. Her feminine nature. Malcolm calls Lady Macbeth 'fiend-like, but we do not agree with him in this opinion. He calls her 'fiend-like' because she was an accomplice of Macbeth in the murder of Duncan, Malcolms father. No doubt, in the early scenes of the play she appears to be inhuman, and does net hesitate in bringing about the murder of the good old king. But we must not lose sight of the fact that she sacrifices everything for the sake of her love for her husband. Professor Bradley says : "Yet if Lady Macbeth of these scenes were really utterly inhuman or 'a fiend-like queen' as Malcolm calls her, the Lady Macbeth of the sleep-walking scene would be an im-

possibility. The one woman could never become the other''. And this is the correct view about her. She is like a woman or like a bad one, but she is not like a fiend.

The very fact that her ambition is not for herself but for her husband and that this ambition makes her sacrifice her own self for him, leads us to conclude that she is a woman of lofty and resolute spirit. Hearing the news of Duncan's arrival in the castle at night, she invokes the spirits that tend on mortal thoughts to unsex her and fill her from head to foot, of direst cruelty : she calls upon the agents of murder to come to him and change her milk into gall ; and she asks the thick night to come and put on a cloak of the darkest smoke of hell so that her keen knife may not see the wound it makes. All these invocations reveal that she is struggling against the softer side of her nature. Just for the sake of her husband, she would have murdered Duncan herself, but his resemblance to her father deterred her from doing so. Undoubtedly she says to Macbeth that had she sworn like him to commit murder, she would have committed it, but what she adds are words that are most woman-like and most unfiend-like.

I have given suck, and know
How tender 'tis to love the babe that milks me.
(*I. vi. 54-55.*)

She gives expression to the weakness of woman when, in the sleep-walking scene, she says "all the perfumes of Arabia will not sweeten this little hand. On, oh, oh!" She expresses her feelings for a murdered woman when she says in the same scene : "The thane of Fife had a wife : where is she now ?"

Up to the banquet scene, we find Lady Macbeth to be an instigator, an accompalice in the crime, much that is grand in her. She has a practical bent of mind and lacks imagination. That is why she cannot understand the significance of murder. When the whole thing appears before her in a flash, she sees the utter mistake and

collapses. Her feminine nature can no longer play the part she has played so far. She has assisted her husband only to see him crowned as King of Scotland. She supports him till the aim is achieved. After the first and second murder she fails to conceal her feminine nature and gives in. She loses her balance of mind, recollects the bloody scenes while she walks in her sleep. Failing to bear what she and her husband had done, and also finding her husband worried and unhappy even after getting the crown she commits suicide.

We must also remember that Lady Macbeth did not betray her husband nor herself save in sleep. She may be appalling, but she is sublime.

It follows from all this that Lady Macbeth is not 'fiend-like', nor is she 'a tigress thirsting for human blood.' She is rather a woman of strong will, possessing an evil nature.

3. **Her lack of imagination**. As compared with Macbeth, Lady Macbeth has little imagination. To her, things at the most terrible moment are exactly when they are the calmest. Her mind is realistic and matter-of-fact. The witches are nothing to her. To her noises before the murder; and during it, are nothing but ordinary noises. To her the knocking comes from the 'south entry'. She calculates on the drunkenness of the grooms. She compares the different effects of wine on herself and on them ; that which has made them drunk has made her bold, and that which has stupefied them has given her fire. She listens to the snoring of the grooms. The blood to her is nothing but 'this filthy witness'. Even in awful scene where she walks and talks in sleep and her imagination breaks loose in sleep, she uses no such images as Macbeth's. She recollects only those things which make a direct appeal to sense.

This want of imagination makes Lady Macbeth strong for immediate action, but it is fatal to her ; on account of this lack of imagination, she does not feel beforehand the cruelty of Duncan's murder. Nor does she understand the inward consequences of such a murder. She fails to

understand even Macbeth. Had she understood him, she would not have urged him on. The moment she understands the cruelty and hideousness of murder reflected in the faces of her guests, she is shocked and her nature begins to sink. The first intimation of the charge is given by her fainting in the scene of discovery. When after this, we see her as the Queen of Scotland, the glory of her dream has faded. She is seen weary with want of sleep; she has thrown away everything and has gained nothing. Henceforth she lacks all initiative.

4. Her inflexibility of will. Lady Macbeth possesses a strong will. She displays her strength of will every time she appears upon the scene. It is to her what imagination is to Macbeth. Her strength of will is the result of her lack of imagination. Her practical nature perceives the murder of Duncan to be the only way for the realization of her husband's ambition. She sticks to the course once decided to be followed and does not falter till the end is achieved.

In the words of Professor Bradley, she is clearly distinguished from Macbeth in the inflexibility of will, which appears to hold imagination, feeling, and conscience completely in check. She knows her husband's weakness, how he scruples 'to catch the nearest way' to the object he desires. She sets herself to counteract this weakness. To her there is no separation between will and deed. As the deed falls in part to her, she is sure it will be done. When Macbeth rejoins her after putting down the rebellion and repelling the forces of the invaders, she does not talk of the dangers he has faced but goes straight to her purpose and permits him to speak of nothing else. She animates him by picturing the deed as heroic, while she ignores its cruelty and faithfulness. She imples him to the deed by sheer force of will. Her eyes are fixed upon the crown and the means to get it. She does not attend to the consequences. Her plan of laying the guilt on the chamberlains is invented simply to satisfy her husband. Her passionate courage

sweeps him off his feet. His decision is taken in a moment of enthusiasm.

> *Bring forth men-children only;*
> *For thy undaunted mettle should compose*
> *Nothing but mates.*

And even when passion has quite died away her will remains supreme. In presence of overwhelming horror and danger, in the murder scene and the banquet scene, her self control is perfect. When the truth of what she has done dawns upon her, no word of complaint, scarcely a word of her own as apart from his, escapes her when others are by. She helps him, but never asks his help. She leans on nothing but herself. And from the beginning to the end her will never fails her. Its grasp upon her nature may destroy her, but it is never relaxed.

5. Her Ambition. Macbeth's ambition is selfish, but Lady Macbeth's ambition is selfless. It is stronger than that of Macbeth because it is born of love for her husband. Throughout the play she never speaks of herself. She ever thinks of her husband and lives to see him crowned as King of Scotland. She does all she can to strengthen him to murder Duncan. The motive is nothing but the achievement of kingship for him. In short, her ambitions are centered on him and him alone. She is never selfish in her ambitions.

(iii) Banquo

1. His bravery. Banquo and Macbeth are introduced to us as great captains, who won great victories in the battle against Sweno and Macdonwald. The wounded sergeant thus talks about them to Duncan :

> *If I say sooth, I must report they were*
> *As cannons overcharg'd with double cracks; so they*
> *Doubly redoubled strokes upon the foe,*
> *Expept they meant to bathe in reeking wounds,*
> *Or memorize another Golgotha,*
> *I cannot tell.*

(I. ii-36-41).

Like Macbeth, Banquo is a general and a gallant soldier.

Duncan considers Banquo to have deserved honour and respect as much as Macbath has. He says :

Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so ; let me infold thee
And hold thee to my heart.
(*I. iv. 29-32*)

Macbeth talks of Banquo's qualities in the following words :

'Tis much he dares :
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear : and under him
My Genius is rebuked ; as, it is said,
Mark Antony's was by Caeser.
(*III. i. 51-57*).

2. **The royalty of his nature**. The royalty of Banquo's nature is manifest from Scene iv. of Act I., in which the victorious generals, Macbeth and Banquo, are greeted by Duncan. Macbeth is rewarded by the King with favours and titles ; Banquo is honoured by an embrace from the King. Duncan says to him :

Noble Banquo.
Thou hast no less deserved, nor must be known
No less to have done so ; let me infold thee
And hold thee to my heart.
(*I. iv. 29-32*).

The *modest* Banquo only replies :

There if I grow,
The harvest is your own.
(*I. iv. 32-33*).

He is not jealous of Macbeth, but the latter is jealous of him, from the very beginning, on account of the prediction of the witches about Banquo's descendants becoming the Kings of Scotland.

3. **His honesty.** Banquo is honest. He is not at all affected by the predictions of the Witches in Act I. sc. iii., while Macbeth, with a guilty conscience, begins to 'start' and is lost in meditation. Banquo's honesty and loyalty are revealed in his talk with Macbath in Act II, sc. i. in which Macbeth says to him :

If you shall cleave to my consent, when 'tis
It shall make honour for you.

(II. *i. 25-26*).

To this Banquo replies :

So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear
I shall be counsell'd.

(*II. i. 26-29*).

4. **The victim of the Witches**. Banquo and Macbeth meet the Witches on the heath, while they are returning from the battlefield after defeating the armies of Sweno and Macdonwald. To Macbeth's brief appeal, 'Speak, if you can : what are you ?' they at once reply by hailing him 'Thane of Glamis, Thane of Cawdor, and King hereafter.' Banquo is surprised to find that Macbeth should 'start' as if in fear, and observes that he is at once 'rapt' Banquo bids them to prophesy to him if they can foretell the future. Though he hears that he shall beget kings, yet he behaves like an ordinary, well-meaning, sensible fellow.

When Ross and Angus, entering, announce to Macbeth that he has been made Thane of Cawdor, Banquo exclaims. 'What ! can the devil speak true ?' He now believes that the Witches were real beings, and the 'instruments of darkness.' In spite of this, he says :

But 'tis strange :
And oftentines, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray's
In deepest consequence.

(*I. iii. 122-126*).

In the next scene Macbeth and Banquo join the King,

who welcomes them both with kindest words of gratitude and promises of favours to come. When Macbeth goes out, Banquo praises him heartily to the King. And when we next see him, approaching Macbeth's castle with Duncan, there is still no sign of change.

But now Macbeth's sky begins to darken. At the opening of the second Act we see him with Fleance crossing the court of the castle on his way to bed. The blackness of the dark night opresses him. On Macbeth's entrance he says to him.

'I dreamt last night of the three weird sisters.'

In the talk that follows between them, Banquo agrees to talk about the Witches. After the murder of Duncan' he appears in the scene of discovery and his behaviour is significant. He watches Macbeth and listens as he tells how he put the Chamberlains to death in a frenzy of loyal rage. He proposes that they shall all retire, and that they shall afterwards meet :

And when we have our naked frailties hid,
That suffer in exposure, let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us :
In the great hand of God I stand, and thence
Against the undivulg'd pretence I fight
Of treasonous malice.

(*II. iii. 109-115*).

He is profoundly shocked, full of indignation, an determined to play the part of a brave and honest man. But he plays no such part. We next see him on the last day of his life. We find that he has yielded to evil. The Witches and his own ambition have conquered him. He alone of the lords knew of the prophecies, but he has said nothing of them. He has acquiesced in Macbeth's accession and in the official theory that Duncan's sons had suborned the Chamberlains to murder him. He was present at Scone to see the new king invested. He has, not formally, but in effect, cloven to Macbeth's consent ; he is to be the chief guest at the night's supper.

His punishment comes very swiftly. He is a very fearless man, and has no thought of acting to bring about the fulfilment of the prophecy which has beguiled him To Macbeth's mind Banquo's conduct appears highly suspicious. Why has this bold and circumspect man kept his secret and become his chief adviser? In order to make good his part of the predictions after Macbeth's own precedent. Banquo, he is sure, will suddenly and secretly attack him. Macbeth fears that the 'barren sceptre' will be wrenched away from his hands. So he kills Banquo. *Macbeth* leaves on most readers a profound impression of the misery of a guilty conscience and the retribution of crime. (Adapted from Bradley).

5. **His weakness.** Banquo is honest, modest and brave : but he is not without his weakness. He is careless and irresolute. Ruin comes upon him through his carelessness and irresolution. He suspects Macbeth and yet does nothing to defend himself. When the murder of Duncan is discovered, he proclaims to fight against 'treasonous malice' but he keeps quiet over it. This inactivity of his brings about his destruction.

(iv) Duncan

1. **Meek and weak**. Duncan is a virtuous and meek monarch. He is loved and respected by the faithful few but is too weak to keep down the rebels and traitors. He ought to have led his forces against the rebels and the invading forces of the King of Norway, but endangers his own position by entrusting this task to Macbeth. He is born in an age of intrigue and violence—an age not suited to his temperament. However, he is known as "the gracious Duncan," "a most sainted king," and one who was clear in his great office." Macbeth speaks of him in the following words :

Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongu'd, against
The deep damnation of his taking-off.

(I, vii. 16-20).

2. **Exceedingly trustful.** His too great trustfulness is revealed by his praises of Macbeth, the favours he lavishes on Macbeth and the unsuspicious way in which he pays a visit to him and thereby places himself in his hands.

This is how he addresses Macbeth after he has returned victorious from the battles fought against the rebels and the invading forces of the King of Norway :

O worthiest cousin !
The sin of my ingratitude even now
Was heavy on me ; thou art so far before,
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine ! only I have left to say,
More is thy due than more than all can pay.

(I. iv. 14-21)

Duncan talks to Banquo about Macbeth in the following words :

True, worthy Banquo ; he is full so valiant,
And in his commendations I am fed ;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome ;
It is a peerless kinsman.

(I. v. 54-58).

Duncan does not praise Macbeth alone, but he also praises Banquo and embraces him :

Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so ; let me infold thee
And hold thee to my heart.

(I. iv, 29-32)

He speaks to Lady Macbeth in the following words :

Give me your hand,
Conduct me to mine host ; we love him highly,
And shall continue our graces towards him.

(I. vi. 28-30).

This habit of placing too much trust in his subordinates displays his lack of practical politicai wisdom. He has built an absolute trust on the thane of Cawdor who proved to be the "most disloyal traitor." He had also unbounded confidence in Macbeth who robbed him of his life and kingdom.

Duncan is so trustful that he does not suspect any treachery on the part of Lady Macbeth or Macbeth when he goes to stay with them for a night. Any other person would have suspected the host from his absence at the supper-table, and would not have fallen so easy a prey to the machinations of his host.

(v) Macduff

1. Noble, wise and clear-sighted. Macduff is "noble wise and judicious," as Rose calls him. He is morally superior to Macbeth ; and is hated and feared by him. When Macbeth slays the two chamberlains of Duncan to throw suspicion of murder on them, Macduff sternly asks him, "Wherefore did you so ?" He regards Macbeth with suspicion from the very first and never shows any sympathy with him. He does not attend the coronation of Macbeth at Scone, and expresses his fear to Ross, saying :

Well, may you see things well done there ; adieu !
Lest our old robes sit easier than our new !

(II. iv. 37-38)

2. Loyal and patriotic. Macduff flies away from Scotland and leaves his wife and children unprotected and at the mercy of his enemies. He loves his wife and children, but he loves his country more. He desires to save his country at all costs ; and his share in liberating his country from the yoke of the tyrant is not inconsiderable. He goes to the court of the King of England to seek his help and also to animate Malcolm to defend his "downfallen birthdom" from the tyranny and oppression of the tyrant. His loyalty to the rightful sovereign and his patriotism are apparent from all his speeches.

3. A man of few words. Like Macbeth, Macduff is

a man of action; but unlike him, he is a man of few words.

In Act V, scene iv, when the other leaders discuss the prospects of a victory, he remains silent. He speaks only to advise them not to indulge in futile discussion on the prospects of a victory, but to make all proper military preparations :

Let our just censures
Attend the true event, and put we on
Industrious soldiership.

(V. iv. 14-16).

And when he meets Macbeth on the battlefield, he only says :

I have no words :
My voice is in my swords.

(V. viii. 6).

4. **A contrast to Banquo.** Banquo is a time server, but Macduff is intensely loyal to the memory of the murdered king. Banquo keeps his suspicions to himself, but Macduff, by his "broad words," brings upon himself the active hostility of the tyrant. He does await the events like Banquo, but offends the usurper by refusing to attend the banquet Unlike Banquo he scents danger to himself and his country, and flies to the English king to pray for help against Macbeth and to stir Malcolm to save his country from the oppression of the tyrant. Banquo is passively disloyal to the murdered king, while Macduff is virtuously loyal and patriotic.

(vi) Malcolm

1. **Suspicious and cautious.** Malcolm is as cautious as his father, Duncan, is trustful. When his father is murdered in Macbeth's castle, he decides to leave for England and says to Donalbain : "I'll to England" and receives the reply : "To Ireland I." Without being 'dainty of leave-taking,' he flees to England, and escapes falling into the clutches of Macbeth. He understands

quite well the character of those around him and says to Donalbain :—

> *This murderous shaft that's shot*
> *Hath not yet lighted, and our safest way*
> *Is to avoid the aim. Therefore, to horse ;*
> *And let us not be dainty of leave-taking,*
> *But shift away ; there's warrant in that theft*
> *Which steals itself, and when there's no mercy left.*
> (II. iii, 124-129).

When Macduff also flies to England and meets him he (Malcolm) suspects him also and rests his sincerity by painting himself in the blackest colours. He is as right in suspecting Macduff as he was right in suspecting Macbeth after the death of his father. The reason for this suspicion is thus given by him to Macduff :

> *Devilish Macbeth*
> *By memory of these trains had sought to win me*
> *Into his power, and modest wisdom plucks me*
> *From over-credulous haste.*
> (IV. iii. 112-115).

2. His piety. Being descended from a saintly father and a saintly mother, and having enjoyed the society of the pious Edward in England, he develops a religious spirit greater than that of any other character in the play. After having tested the loyalty of Macduff, he thus describes himself to Macduff :

> *I am yet*
> *Unknown to love, I never was forsworn,*
> *Scarcely have coveted what was mine own,*
> *And no time broke my faith, would not betray*
> *The devil to his fellow, and delight*
> *No less in truth than in life ; my first false speaking*
> *Was this upon myself ; what I am truly,*
> *Is thine and my poor country's to command.*
> (IV. iii. 120-127).

3. His common sense. He possesses much common sense. He assumes the command of the English army and the rebels who had deserted and joined him. When

his forces reach near Biranm wood he asks every soldier to hew down a bough and bear it before him. His aim is to conceal the numbers of his host and make Macbeth's scouts err in making a report about them. It is also due to his common sense that he does not fall into the traps dug for him by Macbeth.

With the help of the King of England, the rebels and other great leaders who had fled away from Scotland and joined him, he succeeds in inflicting a crushing defeat on Macbeth. The advent of such a king revives the hope that Scotland will enjoy an era of peace and prosperity.

(vii) Ross

Ross is introduced to us for the first time in Act I., Scene ii., when he brings to Duncan the news of the victories achieved by Macbeth and Banquo against the rebels and the invaders. He is honest and timid. He goes to attend Macbeth's corronation at Scone though Macduff, with whom he was talking, refuses to go there.

He is greatly moved when his friends or their relatives are in trouble. Risking his own life, he goes to warn Lady Macduff. She talks to him about her husband's flight to England. He defends Macduff and asks her to have patience and not blame him for fleeing away. He tells her that Macduff is 'noble, wise and judicious,' and 'best knows the fits o' the season.' He carries the news of the murder of Macduff's wife, children and relatives to Macduff and incites him to save the country of Scotland from the cruelty and oppression of the tyrant. Towards the end of the play we find him giving Siward the news of his son's death.

(viii) Lennox

Lennox is the youngest of all the thanes of Scotland. He is a commonplace individual and lacks personal courage. In the discovery Scene (Act II., scene iii.) he is ready to lay the blame of murder on the chamberlains :

Macduff. Your royal father's murdered.
Malcolm. O, by whom ?
Lennox. Those of his chamber, as it seem'd, had done't:

Their hands and faces were all badg'd with blood ;
So were their daggers, which unwiped we found
Upon their pillows :
They stared, and were distracted ; no man's life
Was to be trusted with them.

(II. iii. 82—88).

He suspects Macbeth, as revealed by his talk with another lord in Act III, scene vi. They talk about Macduff's flight and Lennox says :

Some holy angel
Fly to the court of England and unfold
His message ere he come ; that a swift blessing
May soon return to this our suffering country
Under a hand accursed !

(III. vi. 45 49).

But in spite of this, he maintains outward appearance of loyalty to Macbeth. He accompanies him when he goes to see the Witches on the heath. When he hears Macbeth's resolution about surprising the castle of Macduff, seizing upon Fife and giving to the edge of the sword his wife, his babes and all unforunate souls that carry on his line of descent, he breaks away his connection with Macbeth and joins the conspiracy of the thanes against him. He is dissembling and cowardly and expects others to act against Macbeth.

(ix) Lay Macduff

Lady Macbeth is ambitious, but Lady Macduff is not ambitious. The former helps her husband in obtaining the crown, but the latter is a loving wife and enjoys the sweet happiness of home. Lady Macduff is a good housewife and is devoted to her husband and children. The flight of Macduff is inexplicable to her. She thinks that he has not committed any treason ; then he should not have run away. She considers it to be foolish on his part to flee to England, and leave her and the children at the mercy of the tyrant. He has thus thrown suspicion on himself. She feels that he is innocent and, as such, he should not have fled away. On the other hand, he should

have remained in Scotland, faced the tyrant and proved his innocence. She says to Ross :

Wisdom ! to leave his wife, to leave his babes,
His mansion and his titles in a place
From whence himself does fly ? He love us not ;
He wants the natural touch : for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is fear, and nothing is the love :
As little is the wisdom, where the flight
So runs against all reason.

(IV. ii. 6-14).

Macduff had to leave his wife and children unprotected because of his love for his country. In spite of the fact that she reproaches her husband so vehemently, her deep attachment to him is not shaken.

When one of the murderers asks her where her husband is, she says :

I hope, in no place so unsanctified
Where such as thou mayst find him.

(IV. ii. 80-81).

Unlike Lady Macbeth she is good ; and those around her love her on account of her goodness. On the other hand, those who are around Lady Macbeth serve her not because they love her but because they are afraid of her. It is on account of her goodness that 'a' messenger' comes, at the risk of his own life, to inform her of the approaching danger and advises her to go away from her home with her little ones.

(x) Young Macduff

Young Macduff is a little, clever boy. His innocent prattle with his mother shows his shrewd common sense and captivates our heart. His mother tells her 'poor monkey' that his father is dead but he says :

My father is not dead, for all your saying.

(IV. ii. 37,.

He does not know the meaning of the word 'traitor'

and asks his mother to tell him the meaning. The subsequent talk about 'traitors' and 'honest men' reveals his innocence. When the first murderer says that Macduff is a traitor, he flies into a rage and says :

Thou liest, thou shag-ear'd villain !

(IV. ii. 81-82).

His great love for his mother is shown by her dying remarks :

Run away, I pray you !

(IV. ii. 83-84).

11. DRAMATIC UNITY AND MACBETH

The Law of Dramatic Unity emphasizes the notion that a play is not a jumble of disconnected parts or stories, but is a single whole and there runs a single dramatic idea from its beginning to the end. The plot should, therefore, be characterized by a consistent smooth and continuous development and not give the impression of disjointed and fragmentary situations.

The classical dramatists achieved this singleness of impression or the unity of effect by the observance of what they called the three unities, *i. e.*, **the Unity of Action, the Unity of Time** and **the Unity of Place**. The Unity of Action demanded that a drama should concern itself with the development of a single action throughout the play. To achieve it the various situations in the play should be coherently and logically connected with one another. The dramatist should refrain from introducing too complicated a plot which might puzzle the reader or the audience. This law of the Unity of Action demands singleness of plot in a drama. That is why the classical dramatist did not introduce more than one story or plot in a single play. **The Unity of Time** required that the incidents described in a play should take place in about twenty-four hours. **The Unity of Place** required that the scene of the whole play should be laid in one particular place. These unities constitute what is called "Dramatic Unity".

Shakespeare did not regard these unities as indispen-

sable principles for constructing a drama. He regarded them as unnatural restraints on the working of his dramatic genius. What he always kept in mind was a *general Unity of Effect or Impression.* He did not care much for the technical unities. He often introduced subplots and intermixed them very dexterously with the main plot of a play.

Unity of Action in Macbeth :

However, in *Macbeth*, there is an entire absence of minor plot or minor plots. It deals with one action *i.e.*, the rise and fall of Macbeth. Unlike other tragedies, *Macbeth* begins with the exposition in Act I., scene ii. (and not in Act I., scene i.), by bringing before the audience or the reader the principal characters in the play and ends with Macbeth's temptation by the Witches in Act I., scene iii. The exposition is followed by the main action that rises to a crisis in Act III., Scene iii., with the murder of Banquo and the escape of Fleance. That is the turning point in the play and also in the life of Macbeth. Till then Macbeth achieves success in all his undertakings ; but from that point onwards begins his fall. This fall culminates in the overthrow and death of Macbeth at the hands of Malcolm and Macduff to whom he had done the greatest injustice.

This Unity of Action creates on the mind of the reader or the spectator one and only *one impression*—that of the rise and fall of Macbeth. He is completely overwhelmed by temptation. Temptation leads him to sin and this one sin leads him to a series of sins until he becomes the most abominable tyrant, despised by all. Life becomes a burden for him and he is relieved of this burden only by the icy hands of death.

As usual Shakespeare does not observe the *Unity of Time.* The historic time of the play is reckoned to be seventeen years, *i.e.*, from 1040, the year of Duncan's murder, to 1057, the year of Macbeth's murder. The events of the play, as shown by Shakespeare, must have taken a few months to happen. They are generally

supposed to happen on nine days, separated by intervals. The following is the arrangement of their occurrence :

Day. 1.	*Act I. Sc. 1 to 3*	
Day. 2.	*Act I. Sc. 4 to 7*	
Day. 3.	*Act II. Sc. 1 to 4*	*An interval of a couple of weeks.*
Day. 4	*Act III. Sc. 1 to 5*	*(Act III. Scene 6, an impossible time).*
Day. 5.	*Act IV. Sc. 1*	
Day. 6.	*Act IV. Sc. 2*	*An interval. Ross's journey to England.*
Day. 7.	*Act IV. Sc. 3*	*Act V. Sc. 1. An interval. Malcolm's return to Scotland.*
Day. 8.	*Act V. Sc. 2 and 3*	
Day. 9.	*Act V. Sc. 4 to 8*	

As regards *the Unity of Place*, it does not exist in this play. The scene of the whole play does not only shift from place to place in Scotland but it also shifts from Scotland to England and from England to Scotland.

12. ANACHRONISM IN 'MACBETH'

The literal meaning of 'anachronism' is an error in the computation of time. In literature it is an error in dating, usually ante-dating, a thing, *i.e.*, in assigning to an event or thing a date earlier than its true date.

No playwright who dramatises the past can avoid such an error altogether, for his view of things is sure to be coloured by the conditions and prejudices of his own age, and he is likely to describe some contemporary events or things as belonging to a past age in which they did not exist. A dramatist may recapture the spirit of the past quite faithfully but at the same time he is like to project the present into the past. The same is the case with

Shakespeare. That is why we come across anachronisms here and there in almost all his plays. However, there occur only a few instances of anachronism in *Macbeth*. Here are some of them :—

(*i*) *If I say sooth, I must report they were*
As cannons overcharged with double cracks, so they
Doubly redoubled strokes upon the foe.
(I. ii. 36-38).

Cannon were not invented till the 14th century ; and the play deals with events that happened during the 11th century (from 1040 A.D. to 1057 A.D.).

Note:—In modern English, the plural of 'cannon' is 'cannon' and not 'cannons.'

(*ii*) *That now*
Sweno, the Norways' king, craves composition ;
Nor would we deign him burial of his men
Till he disbursed, at Saint Colm's inch,
Ten thousand dollars to our general use.
(I. ii. 59-63).

The dollar was first coined early in the 16th century. Hence there were no dollars in Macbeth's time (*i.e.*, the 11th Century). To assign dollars to the 11th century is an anachronism.

(*iii*) *It was the owl that shriek'd, the fatal bellman,*
Which gives the stern'st good-night,
(II. ii. 3-4).

The custom of watchmen parading the streets at night, ringing a bell and calling out the hour, prevailed in the Middle Ages, but it did not exist in Scotland in the days of Macbeth. [Some critics assert that in this passage Shakespeare refers to "a certain Newgate custom" of his time. In 1608 Robert Dow, a merchant tailor, gave a sum of money to be paid as fee to such an official as Shakespeare is believed to allude to in the passage spoken out by Lady Macbeth. It is said to illustrate the probable date (1606 of *Macbeth*)].

13. A BRIEF OUTLINE OF 'MACBETH'

ACT I

Macbeth's Victories and the Temptation

When the gracious king Duncan ruled over Scotland, there lived a great thane or lord called Macbeth. This Macbeth was a near kinsman to the king, and was much respected by the people and the countries for his bravery and conduct in the wars. He had lately succeeded in defeating a rebel army that was assisted by the forces of Norway. The fame of his glories reached the king before he did.

The two Scottish generals, Macbeth and Banquo, were returning victorious from the battle and were crossing a heath near Foress, when they were stopped by three witches who had the appearance of women, but differed from them in having beards, withered skins and wild dress. The first witch hailed Macbeth as *Thane of Glamis*, the second hailed him as *Thane of Cawdor* and the third hailed him as *the future King of Scotland*. Macbeth was very much surprised to hear them giving him these titles ; and while he was wondering at the prophecies, Banquo stepped forward, and asked them whether they had nothing to tell about him. They told him that he should not be be so great as Macbeth but that, though he himself should never be a king, yet his children should be kings of Scotland.

While they stood reflecting on the prophecies, there arrived two noblemen from the king. As they had been empowered by the king to confer upon Macbeth the title of the thane of Cawdor, who had been condemned to death, thep hailed him as thane of Cawdor. This part fulfilment of the prophecy made Macbeth believe that he should one day reign as king in Scotland. He turned to Banquo and said to him, "Do you not hope that your children shall be kings, when what the witches promised to me has so wonderfully come to pass ?" Banquo said to him, "That hope might enkindle you to aim at the throne, but often these ministers of darkness tell us truth in trivial things to deceive us in matters of vital importance." But Macbeth was so much affected by the wicked suggestions of the witches

that he did not attend to the warning given to him by Banquo. From that time he began to think seriously how he could become the king of Scotland.

Macbeth communicated to his wife the strange prophecies of the witches and their partial fulfilment. She was a very ambitious, wicked woman, and wanted to achieve greatness by all the means in her power. She persuaded Macbeth that the only way to become the king of Scotland was to kill the good old king, Duncan.

In order to honour Macbeth for his grand successes in the wars, the king Duncan came to Macbeth's house, along with his two sons, Malcolm and Donalbain. and a train of thanes and attendants. The castle of Macbeth was situated in a pleasant locality and the air around it was wholesome. The king was well pleased with the attention of his honoured hostess, Lady Macbeth, who knew the art of concealing wickedness under a smiling countenance.

ACT II

Duncan's Murder

After taking supper, the king retired to his apartment. As he was tired with his journey, he went early to bed. As usual, two armed grooms slept in the same chamber in case he should be attacked during the night ; but the wicked Lady Macbeth had made the two grooms drink a great deal of wine mixed with drugs, so that they slept so soundly that nothing could awaken them.

At midnight when, over half the world nature seems to be dead, Lady Macbeth waked to murder the king. She was afraid that the natural tenderness of Macbeth 's disposition would not let him murder Duncan. So arming herself with a dagger she approached the king's bed. She found him lying fast asleep ; but seeing in his face something which resembled her own father, she could not commit the murder.

She returned to talk to her husband and found that he had begun to change his mind. He thought that he was not only a subject, but a near relation to the king. He

had been his host, and as such, it was his duty to shut his doors against his murderers, and not to bear the knife himself. Moreover, Duncan had been a very merciful king, very kind to his subjects, very loving to his nobility and in particular to him. Finding him reluctant to do the deed, she began to throw contempt on his change of purpose. She chastised his sluggish resolutions in such a way that he once more summoned up courage. So taking the dagger in his hand, he went to the room where Duncan lay. While going to the king's room, he saw another dagger in the air with the handle towards him. Its blade and point were stained with drops of blood. He tried to grasp at it, but it was nothing substantial; it was the creation of his hot and oppressed brain. *Getting rid of this fear, he entered the king's room and despatched him with one stroke of his dagger.*

After doing the deed, Macbeth returned to his wife. She sent him to wash his hands of the blood which stained them; and she herself took the daggers and went to the King's chamber to stain the cheeks of the grooms with blood to make it seem their deed. Early in the morning the murder was discovered. Macbeth and his lady simulated great grief and indignation, yet the entire suspicion fell upon Macbeth. To divert suspicion from himself, he killed the two grooms whom he pretended to think guilty of murdering king Duncan.

Malcolm and Donalbain, the king's sons, feared a like fate and fled away to England and Ireland, respectively, Macbeth, as next of kin, was crowned king. Thus the witches' prophecies about him were literally fulfilled.

ACT III

Macbeth's Apparent Success and Banquo's Murder

Macbeth and his queen were jealous of Banquo because of the witches' prophecy that Macbeth should be king and not his children, but Banquo's children should be kings after him. So they invited Banquo to a state banquet as though to honour him, but had him and his

son, Fleance, waylaid by murderers on their way to the place. *Banquo was slain, but his son Fleance escaped.* From that Fleance descended a line of monarchs who became kings of Scotland, the last of them being James the Sixth of Scotland, and the First of England who united the two crowns of England and Scotland.

At the banquet, the queen entertained the lords in a very pleasant manner; and Macbeth also spoke to them freely. He praised the absent Banquo and said that he should rather have to chide him for his neglect than to lament him for any mischance. Just then the ghost of Banquo entered the room and seated himself on the chair which Macbeth was about to occupy. Though Macbeth was a brave man, yet, on seeing the ghost, he became quite unmanned and looked staring at the ghost. In his terror at the sight of the ghost, he uttered distracted words. Fearing that the dreadful secret would be disclosed, the queen dismissed the guests, saying that her husband often suffered from the malady of falling into such fits.

Macbeth and Lady Macbeth could not enjoy peace of mind after the murder of Banquo. They were troubled with horrible dreams. The flight of Fleance was a source of great dread and fear to them, for they looked upon him as a father to a line of kings who should keep their descendants out of the throne. Being disturbed by such dreams and thoughts, Macbeth decided to go to the weird sisters 'to know, by the worst means, the worst.'

ACT IV

Macbeth's Declination and Murder of Macduff's Family

Macbeth sought the witches in their hellish cavern upon the heath, where they were preparing their dreadful charms, by which they conjured up spirits to reveal to them the events that would happen in the future. He asked them to answer his questions. They demanded of him whether he would hear answers from them or from

their masters, the spirits. He asked them to call the spirits. They called the spirits, and they were three in number. The first was, an armed head; and he called Macbeth by name and asked him to beware of Macduff, the thane of Fife. Macbeth thanked him for this caution. The second spirit arose in the likeness of a bloody child; and he called Macbeth by name and told him that none of woman born should have the power to hurt him. Macbeth cried out, "Then live, Macduff: what need I fear of thee ?" The third spirit arose in the form of a child crowned, with a tree in his hand. He told Macbeth that he should never be vanquished until Birnam wood should come against him to Dunsinane hill. Hearing this, Macbeth cried, "Who can unfix the forest, and move it from its earth-bound roots! I see I shall live the ordinary term of life and die a natural death." Macbeth then asked them if Banquo's children should ever reign in Scotland. At this the cauldron, in which the witches were boiling their dreadful charms, disappeared all of a sudden; but a show of eight shadows, like kings, passed by Macbeth, the ghost of Banquo being the last of them. Banquo's ghost was bearing a glass showing the figure of many more. He was all wounded, and he pointed to them as his descendants.

After Macbeth had left the witches' cavern, he heard the news that Macduff had fled to England, to join the army which was gathering against him under Malcolm. *Macbeth became furious and had the thane's (Macduff's) wife, children and relatives murdered.*

Macduff reached England and met Malcolm. After testing his sincerity, the latter welcomed his aid in recovering the throne of Scotland. The resolution of both was hardened by the terrible news that Lady Macduff and her children had been savagely butchered by the tyrant. On account of the cruel deeds of Macbeth, the minds of all his nobility were estranged from him.

ACT V

Macbeth's Retribution and Miserable Death

Some of the nobles fled to England to join Malcolm and Macduff; while others secretly cherished hatred against Macbeth. When such things were happening, Lady Macbeth lost her mental equilibrium. She walked and talked in her sleep in Macbeth's castle of Dunsinane, revealing to her doctor and gentlewoman the crimes perpetrated by herself and her husband. Her malady grew worse and worse; and she committed suicide.

Meanwhile, the English forces under Malcolm and Siward, Earl of Northumberland, joined the Scottish forces near Birnam wood. In order to conceal their numbers and their movements, Malcolm ordered his soldiers that every one of them should cut and carry a bough before him. Seeing this, a messenger brought the news to Macbeth that Birnam wood was moving towards Dunsinance hill. Now he began to doubt the equivocations of the spirits, but he could find no way out of the difficult situation he was in. He rushed to face the enemy. He was feebly supported by those who called themselves to be his friends, but whose hearts were, in reality, with the invaders. Macbeth killed Siward, son of the English general, and then came face to face with Macduff, the man whom he had most avoided. Macbeth lost all hope of success when his opponent told him that he was not born of woman as ordinary men are born, but was "from his mother's womb untimely rapp'd." Fighting desperately he fell before Macduff's sword. Macduff cut of the tyrant's head and made it a present to Malcolm, hailing him as King of Scotland.

PART II

MACBETH

TEXT AND PARAPHRASE

DRAMATIS PERSONAE

Duncan, King of Scotland.

Malcolm, } his sons.
Donalbain }

Macbeth, } generals of the King's army.
Banquo, }

Macduff, }
Lennox, }
Ross, }
Menteith, } noblemen of Scotland.
Angus, }
Caithness, }

Fleance, son of Banquo.

Siward, Earl of Northumberland, general of the English forces.

Young *Siward*, his son.

Seyton, an officer attending on Macbeth.

Boy, son to Macduff.

An English Doctor.

A Scotch Doctor.

A Sergeant.

A porter.

An old Man.

Lady Macbeth.

Lady Macduff.

Gentlewoman attending on Lady Macbeth.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

Hecate.

Three Witches.

Apparitions.

Scene : Scotland ; England.

MACBETH

ACT I

SCENE I. A DESERT PLACE

Thunder and lightning. Enter three Witches

First Witch. When shall we three meet again.
In thunder, lightning, or in rain ?

Second Witch. When the *hurlyburly's*[1] done,
When the battle's lost and won.

Third Witch. That will be ere the set of sun.

First Witch. Where the place ?

Second Witch. Upon the heath.

Third Witch. There to meet with Macbeth.

First Witch. I come, Graymalkin !

Second Witch. Paddock calls.

Third Witch. Anon !

All. Fair in foul, and foul is fair ;
Hover[2] though the fog and filthy air. [*Exeunt*.

[1] the uproar of battle

[2] let us fly

PARAPHRASE

ACT I

SCENE I. A DESERT PLACE

Thunder and lightning. Enter three Witches

First witch. When shall all three of us meet again in thunder, lightning, or in rain ?

Second Witch. We shall meet again when the confusion of battle is over and when the battle is lost by one side and won by the other.

Third Witch. The battle will end before sunset.

First Witch. Where shall we meet ?

Second Witch. We shall meet on the bare flat waste tract of land.

Third Witch. We shall assemble there to meet Macbeth.

First Witch. O Graymalkin ! I come to you.

Second Witch. I am called away by Paddock.

Third Witch. In an instant I shall be ready.

All. What is fair to others is foul to us, and what is foul to others is fair to us. Let us, therefore, fly through the fog and filthy air.

SCENE II. A CAMP NEAR FORRES

Alarum within. Enter *Duncan, Malcolm.* *Donalbain, Lennox,* with attendants, *meeting a bleeding* Sergeant.

Duncan. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state[1]

Malcolm. This is the sergeant,
Who, like a good any *haray*[2] soldier, fought
'Gainst my captivity. Hail, brave friend!
Say to the king the knowledge of the *broil*[3]
As thou didst leave it.

Sergeant. Doubtful it stood;
As two spent swimmers, that do cling together
And *choke their art*[4]. The merciless Macdonwald—
Worthy to be a rebel, for to that
The multiplying *villanies*[5] of nature
Do swarm upon him—from the western isles
Of *kerns*[6] and *gallowglasses*[7] is supplied;
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore; but all's too weak:
For brave Macbeth—well he deserves that name—
Disdaining *fortune*[8], with his brandish'd steel,
Which smoked with bloody execution,
Like valour's *minion*[9] carv'd out his passage
Till he faced the slave;
Which ne'er shook hands nor bade farewell to him,

[1] the latest news
[2] valiant
[3] battle
[4] render their skill sueless
[5] qualities of wickedness
[6] light-armed troops
[7] heavy-armed troops
[8] the rebel's apparent success
[9] favourite

SCENE II. A CAMP NEAR FORRES

Alarum within. Enter Duncan, Malcolm, Donalbain, Lennox, *with* Attendants, *meeting a bleeding* Sergeant.

Duncan. What blood-stained man is he? It appears from his condition that he can give (us) the latest news about the rebellion.

Malcolm. He is a sergeant, who likes a good and brave warrior fought to prevent my being taken captive. (*To the Sergeant*) Welcome, brave friend! Tell the king what you know of the battle as you left it.

Sergeant. The issue of the battle was as uncertain as the fate of two swimmers who, being exhausted with swimming, cling to each other and render useless their skill in swimming. The cruel Macdonwald who has many evil qualities which naturally fit him to be a rebel, is furnished with light-armed and heavey-armed troops from Ireland. Fortune espoused his accursed cause and showed herself as his mistress. All this was of no avail to him because brave Macbeth, who well deserves this title of bravery, disregarded fortune and waving his sword which reeked on account of killing the rebels, made his way through the enemy as as if he were the favourite of bravery, and came face to face with the slave (Macdonwald) who did not shake hands with him (Macbeth) nor greeted him. Macbeth ripped him

Till he unseam'd him from the *nave*[1] to the chaps,
And fix'd his head upon our battlements.

Duncan. O valiant cousin ! worthy gentleman !

Sergeant. As whence the sun 'gins his reflection
Shipwrecking storms and *direful*[2] thunders break :
So from that spring, whence comfort seem'd to come,
Discomfort swells. Mark, king of Scotland, mark :
No sooner justice had, with valour arm'd,
Compell'd these *skipping kerns*[3] to trust their heels,
But *the Norweyan lord*[4], surveying vantage,
With *furbish'd*[5] arms and new supplies of men,
Began a fresh assault.

Duncan. Dismay'd not this
Our captains, Macbeth and Banquo ?

Sergeant. Yes ;
As sparrows eagles, or the hare the lion.
If I say *sooth*,[6] I must report they were
As cannons overcharg'd with double cracks ; so they
Doubly redoubled strokes upon the foe :
Except they meant to bathe in reeking wounds,
Or memorize another *Golgotha*,[7]
I cannot tell :—
But I am faint, my gashes cry for help.

Duncan. So well thy words become thee as thy wounds ;

[1] navel
[2] terrible
[3] light-armed infantry
[4] Sweno, the king of Denmark and Norway
[5] polished, bright
[6] truth
[7] place of a skull

open from the navel to the cheeks and fixed his head on our parapets.

Duncan. O brave cousin ! a worthy gentleman !

Sergeant. As from that point in the year (*i.e.*, the spring time) from which the sun begins again to shine with his full warmth, fierce shipwrecking storms and terrible thunders burst forth, so from that point in the combat from which we might have expected things to go well with us, trouble flows in full volume. O King of Scotland ! kindly listen to what followed. No sooner did the just and brave Macbeth compel the light-armed infantry to flee from the battlefield than the King of Norway, seeing a favourable opportunity, and being reinforced by fresh troops whose arms were not stained by blood, began a fresh attack.

Duncan. Didn't the attack discourage our captains, Macbeth and Banquo ?

Sergeant. Yes, they were as much discouraged as eagles are discouraged by the attack of sparrows, or the lion by the attack of the hare. If I speak truly, I must say that they were like cannon filled with charges powerful enough to give a doubly loud report. In consequence of this, they inflicted blows on the enemy with redoubled strength. I cannot ascribe any reason to it (the slaughter) except that they wanted to bathe in reeking blood flowing from the wounds of the enemy or they wanted to create by slaughtering the enemy, another "place of skull." But I am about to fall into a swoon, and my deep wounds need immediate attention.

Duncan. Your words are appropriate for you as your

They smack of honour both. Go get him surgeons

[*Exist Sergeant, attended.*

Who comes here ?

Malcolm. The worthy thane of Ross.

Lennox. What a haste looks through his eyes ! So should he look
That *seems*[1] to speak things strange.

Enter Ross

Ross. God save the king !

Dun. Whence camest thou, worthy thane ?

Ross. From Fife, great king ;
Where the Norweyan banners *flout*[2] the sky
And fan our people cold. Norway himself,
With terrible numbers,
Assisted by that most disloyal traitor.
The thane of Cawdor, began a dismal conflict ;
Till that Bellona's bridegroom, lapp'd in proof,
Confronted *him*[3] with self-comparisons,
Point against *point*[4] rebellious, arm 'gainst arm,
Curbing his *lavish*[5] spirit : and, to conclude,
The victory fell on us.

Duncan. Great happiness !

Ross. That now
Sweno, the Norways' king, craves composition;
Nor would we deign him burial of his men
Till he disbursed, at Saint Colme's inch,
Ten thousand dollars to our general use.

Duncan. No more that thane of Cawdor shall deceive
Our bosom interest: go pronounce his present death.

[1] seems about
[2] mock
[3] Norway
[4] weapon's point
[5] insolent

wounds are. Both of them proclaim your honour. See that the surgeons attend on him.

[*Exit Sergeant, attended.*

Who comes here ?

Malcolm. The noble lord of Ross.

Lennox. His looks show that he is in great haste ! Such should be the looks of a person who appears to speak about strange things.

Enter Ross

Ross. My God save the King !

Duncan. O noble lord ! Where do you come from ?

Ross. O great king ! I come from Fife, where the Norwegian banners flap mockingly in the wind and serve to cool our soldiers. The King of Norway, with a huge army and assisted by the most unfaithful traitor, the thane of Cawdor, began an ill-boding fight, till Macbeth, the bridegroom of Bellona (the Roman goddess of war) clad in impenetrable armour, met him (the King of Norway) with great points of similarity between them ; and opposed the point of the rebel's weapon with the point of his own weapon, and the arm of the rebel with his own arm ; and succeeded in crushing his insolent spirit. In short, we won the victory.

Duncan. We are very happy to hear this news.

Ross. The result is that Sweno, the King of the Norwegians, humbly begs to settle terms of peace. We will not condescend to permit him to bury the dead bodies of his soldiers till he disburses ten thousand dollars, for our general use, at the island of Inchcolm, (off the coast of Fife).

Duncan. That thane of Cawdor will no longer deceive the interests we have most at heart. Go and announce

And with his former title greet Macbeth.

Ross. I'll see it done.

Duncan. What he hath lost noble Macbeth hath won.

[*Exeunt.*

SCENE III. A HEATH

Thunder. Enter the three Witches

First Witch. Where hast thou been, sister?

Second Witch. Killing swine.

Third Witch. Sister, where thou?

First Witch. A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd:—
"Give me" quoth I:
"*Aroint thee*[1], witch!" the rump-fed *ronyon*[2] cries.
Her husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And, *like*[3] a rat without a tail,
I'll do, I'll do, and I'll do.

[1]begone [2]mean creature

[3]in the form of

Second Witch. I'll give thee a wind

First Witch. Thou art kind.

Third Witch. And I another.

First Witch. I myself have all the other;
And the very ports they *blow*,[4]
All the quarters that they know
I' the shipman's card.
I will drain him dry as hay:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:

[4]blow upon

to him his immediate death, and greet Macbeth with his title (*i.e.*, the title of Cawdor).

Ross. I shall see that your orders are carried out.

Duncan. He has lost the title of the thane of Cawdor and Macbeth has won it.

SCENE III. A HEATH, NEAR FORRES

Thunder. Enter the three Witches

First Witch. O sister! where have you been?

Second Witch. I have been killing swine.

Third Witch. O sister! where have you been?

Fourth Witch. The wife of a sailor had chestnuts in her lap and ate them constantly. I said to her, "Give some of them to me." The mean and fat woman said to me, "Begone, witch!" Her husband has gone to Aleppo. He is the captain of the ship, 'Tiger'. I shall sail to that place in a sieve and assuming the form of a rat having no tail, I shall gnaw a hole in the bottom of the ship.

Second Witch. I shall help you with a wind.

First Witch. It will be very kind of you.

Third Witch. And I shall help you with another wind.

First Witch. All the other winds are at my command. I also exercise control over all the parts into which the winds blow and (over) all the places that are indicated to the sailors by the compass-card. I will drain all his blood from his body till it withers up like hay. Sleep will not visit his eyelids at night or during the day. He shall live the life of a man excommunicated.

Weary *se'n-nights*[1] nine times nine
Shall he dwindle, peak and pine :
Though his bark cannot be lost,
Yet it shall be tempest tost.
Look what I have.

Second Witch. Show me, show me.

First Witch. Here I have a plot's thumb,
Wreck'd[2] as homeward he did come,
[*Drum within.*

Third Witch. A drum, a drum !
Macbeth doth come.

All. The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about :
Thrice *to thine*[3], and thrice to mine,
And thrice again, to make up nine.
Peace[4] ! the charm's *wound up*[5].

Enter. Macbeth and Banquo

Macbeth. So foul and fair a day I have not seen.

Banquo. How far is't *call'd*[6] to Forres ?
What are these
So wither'd, and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't ? Live you ? or are you aught
That man may question ? You seem to understand me.
By each at once her choppy finger laying
Upon her *skinny*[7] lips : you should be women,
And yet your beards forbid me to interpret
That you are so.

Macbeth. Speak, if you can : what are you ?

[1] seven nights weeks
[2] destroyed ; ruined
[3] to thy side
[4] enough
[5] complete
[6] said to be
[7] very thin

After keeping awake for eighty one weeks he shall shrink, grow thin and wasted. Though his boat cannot be sunk, yet it shall be blown about by the violent storm of wind. Look what I have here.

Second Witch. Show me what you have.

First Witch. See I have the thumb of a pilot who was ruined when he was sailing towards his home.

(*The sound of drum is heard.*)

Third Witch. I hear the sound of a drum. Macbeth comes.

All. The unearthly sisters, swift travellers over sea and land, take hold of one another's hands and dance and dance round in a ring. Let us dance three rounds for each one of us, thus dancing nine times in all. Enough, the charm is complete.

Enter Macbeth and Banquo

Macbeth. I have never seen a day at one time so foul and at another so fair.

Banquo. How far is Forres from here ? What are these creatures that are so withered and so wildly dressed. They do not appear to be the inhabitants of the earth, yet are on it. Are you living beings ? Or, are you beings to whom questions may be put and from whom answers may be expected ? You appear to understand what I say, because every one of you has placed her chapped finger on her very thin lips. You look like women but your beards prevent me from taking you as women.

Macbeth. Speak, if you can. What are you ?

First Witch. All *hail*[1] Macbeth! hail to thee, thane of Glamis!

Second Witch. All hail, Macbeth! hail to thee, thane of Cawdor!

Third Witch. All hail, Macbeth, that shalt be king hereafter!

Banquo. Good sir, why do you start; and seem to fear.
Things that do sound so fair? I' the name of truth.
Are ye fantastical, or that indeed
Which outwardly ye *show*[2]? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That[3] he seems rapt *withal*[4], to me you speak not:
If you can look into the seeds of time,
And say which grain will grow and which will not.
Speak then to me, who neither beg nor fear
Your favours nor your hate

First Witch. Hail!

Second Witch. Hail!

Third Witch. Hail!

First Witch. Lesser than Macbeth, and greater.

Second Witch. Not so *happy*[5], yet much happier.

Third Witch. Thou shalt *get*[6] kings, though thou be none:
So, all hail, Macbeth and Banquo!

First Witch. Banquo and Macbeth, all hail!

[1]greeting
[2]appear
[3]so that
[4]with it
[5]fortunate
[6]beget

First Witch. All welcome to you, Macbeth ! Welcome to you, the thane of Glamis !

Second Witch. All welcome to you, Macbeth ! Welcome to you, thane of Cawdor !

Third Witch. All welcome to you, Macbeth, who shall be the future King (of Scotland).

Banquo. Good lord ! Why do you make a sudden movement, and why do you fear things that appear to be pleasant ? (*To the Witches*) I ask you in the name of truth to tell me if you are the creation of imagination, or you are really that which you appear to be outwardly. You have greeted my noble companion with the honourable title he already bears and you have predicted for him a more noble possession and a hope for succession to the throne. The result is that he is transported with it. You have not addressed me. If you can foresee the seeds of ti ne and can say which of the grain will grow and which will not grow speak to me who neither begs favour from you not is afraid of your hatred.

First Witch. Welcome !

Second Witch. Welcome !

Third Witch. Welcome !

First Witch. You will not be as great as Macbeth, and yet greater.

Second Witch. You will not be as fortunate as Macbeth, and yet much more fortunate.

Third Witch. You shall beget kings, though you will not be king yourself. With these words we greet you both, Macbeth and Banquo !

First Witch. All welcome to you, Banquo and Macbeth.

Macbeth. Stay, you imperfect speakers, tell me more :
By *Sinel's*[1] death I know I am thane of Glamis ;
But how of Cawdor ? the thane of Cawdor lives.
A prosperous gentleman ; and to be king
Stands not within the prospect of belief,
No[2] more than to be Cawdor. Say from whence
You *owe*[3] this strange *intelligence*[4] ? or why
Upon this *blasted*[5] heath you stop our way
With such prophetic greeting ? Speak, I charge you.

[*Witches vanish.*

Banquo. The earth hath bubbles, as the water has,
And these are of them : whither are they vanish'd ?

Macbeth. Into the air ; and what seem'd *corporal*[6] *melted*[7]
As breath into the wind. Would they had stay'd !

Banquo. Were such things *here*[8] as we do speak about ?
Or have we eaten on the insane root
That takes the reason prisoner ?

Macbeth. Your children shall be kings.

Banquo. You shall be king.

Macbeth. And thane of Cawdor too : went it not so ?

Banquo. To the selfsame tune and words. Who's here ?

[1] Macbeth's father
[2] any
[3] possess
[4] news ; information
[5] blighted
[6] corporeal ; substantial
[7] dissolved
[8] present

Macbeth. Stop a while, you who speak only a part of what you mean ; and tell me something more about me. On account of the death of my father Sinel, I know that I am thane of Glamis ; but how am I thane of Cawdor when the thane of Cawdor is alive and fortunate ? That I should become king is as much remote from belief as that I should be the thane of Cawdor. Answer my questions : From what source do you possess this wonderful news ? Or why do you stop us on this heath and greet us with prophecies ? Speak, I command you.

[*Witches disappear.*]

Banquo. Just as the water has bubbles, in the same way the earth has bubbles. And these creatures are like bubbles of the earth. Where have they disappeared ?

Macbeth. They have disappeared into the air, and what appeared to be substantial has dissolved into the air as breath dissolves into the wind. I wish they had stayed on.

Banquo. Were the creatures we were talking about really present here ? Or have we eaten some root that produces insanity and render the reason useless ?

Macbeth. Your descendants shall be kings.

Banquo. But you shall be king yourself.

Macbeth. And I will also be the thane of Cawdor. Did they not make this prediction ?

Banquo. That was exactly the prediction. Who comes here ?

Enter Ross and Angus

Ross. The king hath *happily*[1] received, Macbeth.
The news of thy success ; and when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his : silenc'd with that.
In viewing o'er the rest o' the *self same*[2] day.
He finds thee in the stout Norweyan ranks,
Nothing afeared of what thyself didst make,
Strange images of death. As thick as hail
Came post with post ; and every one did bear
Thy praises in his kingdom's great defence.
And pour'd them down before him.

Angus. We are sent
To give thee from our royal master thanks ;
Only to herald thee into his sight,
Not pay thee.

Ross. And, for an *earnest*[3] of a greater honour,
He bade me, from him, call thee thane of Cawdor :
In which *addition*[4], hail, most worthy thane !
For it is thine.

Banquo. [*Aside*] What, can the devil speak true ?

Macbeth. The thane of Cawdor lives : why do you dress me
In borrow'd robes ?

Angus. *Who*[5] was the thane lives *yet*[6] ;
But under heavy *judgment*[7] bears that life

[1] with joy
[2] the very same
[3] pledge ; assurance
[4] title
[5] he who
[6] still
[7] sentence

Enter Ross and Angus

Ross. Macbeth ! the king has received with joy the news of your victory. And when he learns the venture of your person in the fight against the rebels, he is at a loss to decide whether he should keep the "wonder" to himself or give the "praises" to you. On account of this conflict in his mind, he becomes silent. While reviewing the incidents that took place during the rest of the same day, he finds you in the lines of the bold and resolute Norwegian soldiers, and you were not afraid of the strange images of death made by you. Messenger after messenger came one after another as thick as drops of hail ; and every one brought the praises of your deeds in the great defence of his kingdom and narrated them to him.

Angus. We have been sent by the king to convey his thanks to you. We shall conduct you to his presence and proclaim your arrival. We have not come to reward you (for your achievements).

Ross. And, as an assurance of a great honour, he ordered me to confer on you the title of the thane of Cawdor ; and I welcome you, O worthy lord, with that title for now it is yours.

Banquo. [*Aside*] What ! can the devil speak true (through the mouth of his agent, the witch) ?

Macbeth. The thane of Cawdor is alive. So why do you greet me with a title that belongs to another ?

Angus. He who was the thane of Cawdor is still alive,

Which he deserves to lose. Whether he was combined.
With those of Norway, or did *line*[1] the rebel
With hidden help and ventage, or that with both
He labour'd in his country's wreck, I know not;
But treasons capital, confess'd and proved.
Have overthrown him.

Macbeth. [*Aside*] Glamis, and thane of Cawdor!
The greatest is behind.—[*To Ross and Angus*] Thanks for your pains:—
[*To Banquo*] Do you not hope your children shall be kings.
When those that gave the thane of Cawdor to me
Promised no less to them?

Banquo. That, trusted *home*.[2]
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray's
In deepest consequence.
Cousins,[3] a word, I pray you.

Macbeth. [*Aside*] Two truths are told,
As happy prologues to the *swelling*[4] act
Of the imperial theme.—I thank you, gentlemen.—
[*Aside*] This supernatural *soliciting*[5]
Cannot be ill; cannot be good: if ill,
Why hath it given me earnest of success,

[1] strengthen
[2] to the utmost
[3] Ross and Angus
[4] grand
[5] inciting

but he deserves to lose his life and the sentence of death has been passed against him. I do not know whether he was in league with the Norwegians, or whether he supported the rebel (Macdonwald) with secret help, or whether he gave both kinds of help, but (I know it definitely that) deeds of capital treason have been confessed by him and proved against him, and he has been sentenced to death.

Macbeth. [*Aside*] I am the thane of Glamis and also the thane of Cawdor ! The greatest prophecy is yet to be fulfilled. [*To Ross ond Angus*] I thank you for the trouble you have taken to come to me,-[*To Banquo*] Don't you hope that your children shall be kings, seeing that the creatures who predicted my becoming the thane of Cawdor, predicted a no less bright future to them.

Banquo. Such trust (in the witches), pushed to its logical consequence, might enkindle within you a hope of obtaining the crown, in addition to the title of the thane of Cawdor. But such a trust is a mysterious business. It often happens that in order to entice us to do things that are dangerous for us, the agents of the devil predict certain truths to us. They win us by dealing honestly with us in matters of no importance in order to deceive us in matters of the highest importance. [*To Ross and Angus*] Cousins, I like to speak a few words with you in private.

Macbeth. (*Aside*] Two prophecies of the witches have been fulfilled. They are good instructors to the grand act of the royal topic of my accession to the throne of Scotland. —*To Ross and Angus*—I thank you, gentleman. [*Aside*] This incitement by the witches can neither be evil nor good. If it were evil, why has it given me a pledge of

Commencing in a truth? I am thane of Cawdor:
If good, why do I yield to that *suggestion*[1]
Whose horrid image doth unfix my hair,
And make my *seated*[2] heart knock at my ribs.
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

Banquo. Look, how our partner's *rapt*[3].

Macbeth. [*Aside*] If chance will have me king, why, chance may crown me,
Without my stir.

Banquo. New honours come upon him,
Like our strange garments, cleaue not to their mould
But with the aid of use.

Macbeth. [*Aside*] Come what come may,
Time and the hour runs through the roughest day.

Banquo. Worthy Macbeth, we stay upon your leisure.

Macbeth. Give me your *favour*[4]: my dull brain was *wrought*[5]
With things forgotten. Kind gentlemen, your pains
Are register'd where every day I turn
The leaf to read them. Let us *toward*[6] the king.

[1] temptation
[2] firmly set
[3] engrossed in thought
[4] pardon
[5] perplexed
[6] go towards

my success, by setting out with a truth, for I am already thane of Cawdor ? If. on the other hand, this incitement were good, why do I yield to the temptation (of murdering Duncan), the dreadful thought of which causes my hair to stand on end and makes my firm set heart throb fiercely against my ribs in an unnatural way ? Terrors which one has to face at once are less terrifying than the terrors which the imagination creates. My thoughts in which murder exists only in a fanciful form, shakes my manhood in such a way that the power of action is lost in speculations and only that which my fancy pictures but which as yet has no existence, possesses an actuality for me.

Banquo. See how our companion is engrossed in thought.

Macbeth. [*Aside*] If chance is going to make me king, chance may possibly make me king without any action on my part.

Banquo. The honours with which he has lately been invested, like our garments, do not .fit closely and will not fit closely till they are worn for some time.

Macbeth. [*Aside*] Whatever may happen, the most unpleasant day will come to an end at last and bring, early or late, the hour (when some particular matter is to be done or decided).

Banquo. Noble Macbeth, we shall wait till it is convenient for you to go with us to the king.

Macbeth. Pardon me please. My dull brain was perplexed with the recollection of things that I had forgotten. [*To Ross and Angus*] Kind gentlemen, your pains have been reeorded in the tablets of my momory, and I shall read them daily from there. Let us go to the king. [*To*

[*To Banquo*] Think upon what hath chanced; and, at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.

Banquo. Very gladly.

Macbeth. Till then, enough.—Come, friends.
[*Exeunt.*

Scene IV. Forres. The palace

Flourish. Enter Duncan, Malcolm, Donalbain, Lennox, and Attendants

Duncan. Is execution done on Cawdor? Are not
Those in commission yet return'd?

Malcolm. My *liege*.[1]
They are not yet come back. But I have *spoke*[2]
With one that saw him die: who did report.
That very frankly he confess'd his treasons,
Implored your highness' pardon, and *set forth*[3]
A deep repentance: nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death,
To throw away the dearest he owed.
As 'twere a *careless*[4] trifle.

Duncan. There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built.
An absolute trust.

Enter Macbeth, Banquo, Ross, and Angus

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me: thou art so far before,

[1] lord
[2] spoken
[3] displayed; showed
[4] worthless

Banquo] Reflect on what has happened and, after having weighed the matter in the interval, let us speak our hearts freely to each other.

Banquo. Very well.

Macbeth. Tell them, we have done enough. Come away, friends. [*Exeunt*.

Scene IV. Forres. The palace

Flourish. Enter **Duncan, Malcolm, Donalbain, Lennox, and Attendants.**

Duncan. Has Cawdor been executed? Have the officers charged with the duty of carrying out execution not yet returned ?

Malcolm. My lord, they have not yet returned; but I met a man who saw Cawdor being executed. He told me that he (Cawdor) confessed his treasons very openly and begged Your Majesty's pardon and displayed a deep penitence. The way he died was more proper for him than any other thing he did in his life. He died like one who had rehearsed the act of meeting death, to throw away his dearest possession (i.e., his life) as if it were a worthless thing.

Duncan. It is impossible to interpret the mind of man from his face. He was a gentleman whom I fully trusted (but he betrayed me).

Enter Macbeth, Banque, Ross and Angus.

Our most noble cousin ! I was even now reproaching myself bitterly for not expressing my gratitude to you (by rewarding you as you deserve). You have rendered

That swiftest wing of *recompense*[1] is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment.
Might have been mine! only I have left to say.
More is thy due than more than all can pay.

Macbeth. The service and the loyalty I owe.
In doing it, pays itself. Your highness' part
Is to receive our duties ; and our duties
Are to your throne and state children and servants ;
Which do but what they should, by doing every thing.
Safe toward your love and honour.

Duncan. Welcome hither :
I have begun to plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so ; let me infold thee
And hold thee to my heart.

Banquo. There if I grow,
The harvest is your own.

Duncan. My plenteous joys,
Wanton of fulness[2], seek to hide themselves
In drops of sorrow[3]. Sons, kinsmen, thanes,
And you whose places are the nearest, know,
We will establish our estate upon
Our eldest, Malcolm, whom we name *hereafter*[4]
The Prince of Cumberland : which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness.
And bind us further to you.

[1] reward

[2] bubbling over

[3] in tears

[4] in future

me so great services that I cannot adequately reward you. I wish you had deserved less thanks so that it might have been in my power to thank and reward you in due proportion (to your deserts). Under the circumstances, I can only say that you deserve more than all I can do to reward you—aye, even more than that.

Macbeth. The loyal service which I owe you as a loyal servant, is its own reward. As you are our king, it is your part to receive our service ; and our services are like children and servants to your throne and state. If your services do everything that is sure to show you love and honour, they do only what they should (and no more than that).

Duncan. You are welcome to this place. I have begun to honour you by conferring on you the title of the thane of Cawdor and shall try my utmost to honour you still more. [*Turning to Banquo*] Noble Banquo ! you have no less deserved my thanks and reward than Macbeth has, and you may equally claim that it should be made known to the people that you have so deserved. So let me fold you in my loving embrace and press you to my bosom

Banquo. If I am so favoured by you, I shall render my service to you all the more.

Duncan. My abundant joys, which are overflowing in the fullness of their wealth, seek to conceal themselves in my tears. O my sons, relatives, lords, and you who rank nearest to ourselves, know that we will settle the succession to the throne on our eldest child, Malcolm, whom we will call, in future, the Prince of Cumberland. And this honour will not be conferred on him alone, but distinguishing marks of rank will be bestowed on all those who deserve to get them, and these marks will shine on them like stars. (*To Macbeth*) Let us go from here to Inverness, and place ourselves, under further obligation to you.

Macbeth. The rest is labour, which is not used for you :
I'll be myself the *harbinger*[1], and *make joyful*[2]
The *hearing*[3] of my wife with your approach :
So humbly take my leave.

[1]forerunner [2]gladden [3]ears

Duncan. My worthy Cawdor !

Macb. [*Aside*] The Prince of Cumberland ! that is a step,
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires ;
Let not light see my black and deep desires :
The eye wink at the hand ; yet let that be,
Which the eye fears, ween it is done, to see.
[*Exit.*

Duncan. True, worthy Banquo ; he is full so valiant,
And in his commendations I am fed ;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome :
It[4] is a *peerless*[5] kinsman. [*Flourish Exeunt.*

[4]he [5]matchless

Scene V. Inverness. Macbeth's castle

Enter Lady Macbeth, reading a letter

Lady Macbeth. "They met me in the day of success ; and I have learned by the perfectest *report*[6], they have more in them than *mortal*[7] knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood *rapt*[8] in the wonder of it, came *missives*[9] from the king, who all-hailed me 'Thane of Cawdor' ; by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be !' This have I thought good to

[6]information [7]human [8]absorbed [9]messengers

Macbeth. The rest which is not spent in your service is like hard labour. I shall be your forerunner and gladden the ears of my wife with the news of your approach. So I humbly request you to grant me leave to go.

Duncan. My noble thane of Cawdor!

Macbeth. (*Aside*) The king has nominated Malcolm as the Prince of Cumberland. This is an obstacle in my path to the throne. I must stumble against it or overleap it, for it lies just in my way. Let the stars hide their light; let not light see my evil and secret designs. Let the eye seem not to see the deed done by the hand; yet let that thing happen which the eye is afraid of looking at, when it is done. [*Exit*

Duncan. Noble Banquo! What you say is true. He is as brave as you say; and to hear him praised as he has been praised by you, is a rich feast to me. Let us go after him who, in his care for my welfare, has gone before us to his castle to receive us there. He is a matchless relation of mine.

SCENE V. *Inverness.* MACBETH'S *castle*

Enter lady MACBETH *reading a letter.*

Lady Macbeth. "They (the witches) met me the day I achieved victory, and I have learnt from the most perfect information that they possess more knowledge than men possess. When I was so eager to know more from them, they vanished into the air. While I stood wonder-struck at their disappearance, messengers came to me from the king and greeted me as 'the thane of Cawdor', a title by which the unearthly creatures had hailed me before, and had carried my mind into the future by hailing me as 'the king hereafter.' I have considered it proper to convey all

deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell."

Glamis thou art, and Cawdor ; and shalt be
What thou art promised : yet do I fear thy nature ;
It is too full o' the milk of human kindness
To catch the nearest way : thou wouldst be great ;
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily ; wouldst not play false,
And yet wouldst wrongly win : thou'ldst have, great Glamis,
That *which*[1] cries "Thus thou must do, if thou have it" ;
And that *which*[2] rather thou dost fear to do
Than wishest should be undone. *Hie thee*[3] hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the *golden round*[1],
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

Enter a Messeoger

What is your tidings?

Messenger. The king comes here to night.

Lady Macbeth. Thou'rt mad to say it :
Is not thy master with him ? who, were't so,
Would have inform'd for preparation.

[1]crown

[2]murder
[3]hasten

[1]crown

this to you, who are my dearest partner in my greatness so that you might not be deprived of the right of sharing my joy, by not knowing what greatness lies in store for you. Think over this matter deeply. For the present I bid you farewell."

You are already the thane of Glamis and the thane of Cawdor ; and you shall be what you have been promised by the witches. Yet I am afraid of the weakness of your nature which is so full of mildness that you will not be able to take the shortest way to kingship. You desire to be great. You are not lacking in ambition ; but you are lacking in the evil qualities that are required to achieve your ambitions. You would like to achieve your ambitions and aspirations by honest means. You would not adopt foul means. O great Glamis ! you would like the thing (i.e., the crown) which cries out to you, "This is what you must do (i.e., murder Duncan) if you wish your desire to be fulfilled" ; and you would like the deed (i.e., the murder) which you are afraid of doing yourself but you would not wish it to be undone if it were done. Come here quickly so that I may infuse into you my courage and, by words of encouragement. may drive away all fears which may hold you back from gaining the crown, which fate and supernatural aid (the witches) seem to have you crowned with.

Enter a Messenger

What is your news ?

Messenger. The king comes here tonight.

Lady Macbeth. Perhaps you are not in your proper senses when you say this. Is not your master with the king ? If the king were coming here tonight, your master must have informed me about receiving (the king).

Messenger. So please you, it is true: our thane is coming:
One of my fellows had the speed of him;
Who, almost dead for breath, had scarcely more
Than would make up his message.

Lady Macbeth. Give him tending;
He brings *great*[1] news [*Exit Messenger.*
The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That *tend on*[2] *mortal*[3] thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
Of direst cruelty! make thick my blood,
Stop up the access and passage to *remorse*[4],
That no compunctious visitings of *nature*[5]
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts.
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night.
And pall thee in the dunnest smoke of hell,
That[6] my keen knife see not the wound it makes,
Nor *heaven*[7] peep through the *blanket*[8] of the dark,
To cry "Hold, hold!"

Enter Macbeth

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!

[1] important
[2] wait upon
[3] deadly
[4] pity
[5] natural feeling
[6] so that
[7] gods
[8] covering

Messenger. If it please your ladyship, it is true, Our lord is coming. One of my fellow-servants outstripped him. He was almost dead for want of breath and had hardly enough breath left to deliver his message.

Lady Macbeth. Attend to him. He brings important news.

[*Exit Messenger*

The messenger is scarcely able to speak out his words, for not even the raven in croaking forth anything so ominous can do so but in note of unwonted harshness. O you spirits who wait upon deadly thoughts ! make me more thoroughly masculine in my purposes and their execution, and fill me, from top to foot, with the most dreadful cruelty. Make my blood thick, and stop the passage to pity so that compassionate feelings may not make me change my purpose nor interpose as peace-maker between the purpose and the execution of it. O you agents of murder ! come to me from the place where, in your invisible forms, you are ready to carry out all that is cruel and destructive in Nature, and change all that is kindly in me to bitterness. O dark night ! come and put on a check of the darkest smoke of hell so that my sharp knife may not see the wound that it inflicts nor the gods (may) peep through the coming of darkness and order me to stop.

ENTER MBCBETH

Great thane of Glamis ! Noble thane of Cawdor ! and greater than both, as promised by the prediction of the

Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macbeth. My dearest love,
Duncan comes here to-night.

Lady Macbeth. And when goes hence ?

Macbeth. To morrow, as he purposes.

Lady Macbeth. O, never
Shall sun that morrow see !
Your face, my thane, is as a book where men
May read strange matters : to beguile the time,
Look like the time ; bear welcome in your eye,
Your hand, your tongue : look like the innocent flower.
But be the serpent under't. *He*[1] that's coming
Must be provided for : and you shall put
This night's great business into my *dispatch*[2] ;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Macbeth. We will speak further.

Lady Macbeth. Only look up clear ;
To alter favour ever is to fear :
Leave all the rest to me. [*Exeunt.*

Scene VI. Before Macbeth's Castle

Hautboys. Servants of Macbeth *attending, with torches. Enter* Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, *and* Attendants.

Duncan. This castle hath a pleasant *seat*[3] ; the air
Nimbly[4] and sweetly recommends itself
Unto our gentle senses.

[1] Duncan
[2] management
[3] site
[4] briskly

Third Witch ! Your letters have enabled me to see beyond the present that is unconscious of what lies before us, and I feel as if we have achieved our future greatness at the present moment.

Macbeth. My darling ! Duncan comes to our palace tonight.

Lady Macbeth. And when does he go ?

Macbeth. He goes from here tomorrow, according to his present intentions.

Lady Macbeth. O, that tomorrow shall never come. My lord ! your face is like a book that reveals the strange ideas in your mind. To deceive the world around you, you should look like the world. Let your eye, hand and tongue reveal that you welcome your guests. Let your outward appearance be as innocent as a flower, but let it conceal the poisonous snake under it. We must make necessary preparations to receive the person (Duncan) who is coming here tonight and you must leave to me the management of the great business of this night. And the work pone in a single night shall give undisputed and unlimited dower to all the rest of our lives.

Macbeth. We will speak further about matter.

Lady Macbeth. Look up with an undisturbed look. (Do not change countenance, for) to change countenance is a sign indicating fear. Leave the rest to be managed by me.

(*Exeunt.*

Scene VI. Before Macbeth's Castle

Hautboys. Servants of Macbeth *attending*, with *torches. Ente* Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, *and* Attendants.

Duncan. This castle is situated in a pleasant locality. Our senses are soothed by the brisk and sweet air that blows here.

Banquo. This guest of summer,
The temple-haunting martlet, does *approve*[1],
By his loved mansionry, that the heavens' breath
Smells *wooingly*[2] here : no jutty, frieze,
Buttress, nor coign *of vantage*[3], but this bird
Hath made his *pendent*[4] bed and procreant cradle:
Where they most breed and haunt, I have observed
The air is delicate.

Eenter Lady Macbeth

Duncan. See, see, our honour'd hostess !
The love that follows us *sometime*[5] is our trouble.
Which still we thank as love. Herein I teach you
How you shall bid God 'ild us for your pains,
And thank us for your trouble,

Lady Macbeth. All our service
In every point twice done, and then done double.
Were poor and single business to contend
Against those honours deep and broad wherewith
Your majesty loads our house : for those of old,
And the late dignities heap'd up to them,
We rest your hermits.

Duncan. Where's the thane of Cawdor ?
We coursed him at the heels, and had a purpose
To be his purveyor : but he rides well ;
And his great love, sharp as his spur, hath *holp*[6] him
To his home before us. Fair and noble hostess,
We are your guest to-night.

[1] prove ; show
[2] invitingly
[3] convenient
[4] hanging
[5] sometimes
[6] helped

Banquo. This swallow that visits our country in summer, that haunts the churches, and returns to its rest, which it takes so much pains to build, shows that the wind that blows here is charming. There is no ledge, no place below the cornice, no projecting support to a wall or roof, no convenient corner where this bird has not made its hanging nest and cradle for its family. I have noticed that the air, in the places where this bird hatches its young ones and frequents, is fine.

Enter Lady Macbeth

Duncan. Look, our respected hostess is coming. The loves of our subjects sometimes causes us trouble, but we accept the trouble with thanks for the sake of love. So our example will teach you to accept the trouble (lit. to bid God reward us for the trouble) we give you by our visiting you, and to be grateful to us for causing you that trouble (because we do so on account of our love for you).

Lady Macbeth. All our service rendered to you twice, nay four times, would be a simple thing as compared with the deep and great honours with which Your Majesty has laid our house under a deep debt of gratitude. On account of the honours conferred on us in the days gone by, and those conferred on us recently, in addition to the old ones, we are bound to remember you in our prayers.

Duncan. Where is the thane of Cawdor ? We followed him at his heels, and intended to be his forerunner (i.e., to arrive here before him); but he is a good rider ; and on account of his great love for us, he has helped himself to reach his home before us. Beautiful and noble hostess, we will stay with you as guest tonight.

Lady Macbeth. Your servants ever
Have theirs, themselves, and what is theirs, *in compt*,[1]
To make their audit at your highness' pleasure,
Still[2] to return your own.

[1] subject to account
[2] ever

Duncan. Give me your hand;
Conduct me to mine host: we love him highly,
And shall continue our graces towards him.
By your leave, hostess. [*Exeunt.*

Scene VII. Macbeth's castle

Hautboys and torches. Enter a Sewer, *and divers* Servants *with dishes and service, and pass over the stage. Then enter* Macbeth.

Macbeth. If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all here,
But here,[3] upon this bank and shoal of time,
We'ld jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which being taught return
To plague the inventor: this even-handed justice
Commends the ingredient of our poison'd chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,

[3] only here

Lady Macbeth. Your servants are always under obligation to render an account of their dependants, themselves and whatever belongs to them, whenever Your Majesty demands it, and in doing so they will always be giving you back what is yours.

Duncan. Let me take your hand. Lead me to my host. We love him immensely and we shall continue to be kind to him. Permit me to take your hand, hostess.

Scene VII. Macbeth's castle

Hautboys and torches, Enter a Sewer, *and divers* Servants *with dishes and service, and pass over the stage. Then enter* Macbeth.

Macbeth. If the deed were finished for ever when it is executed, it were well if it were done quickly. If the act of murder could catch in its toils evil results, and achieve successfully its object in committing it, so that this single act (of murder) might finish here in this world—here, on the bank and shoal (sand—bank) between two enternities of time ; then we should be willing to risk the future world and what might await us there, and do the deed. But in these cases (of murder), judgment on our deeds awaits us in this world, so that in such deeds as this we do but teach to others murderous lessons, which, after they are taught to others, recoil on the inventor to torment him. This fair justice offers to our lips the contents of the cup that we poisoned for others. I am bound in honour to look after his (Duncan's) safety in my house. In the first place, I am his relative and his subject ; and both of

Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So *clear*[1] in his great office, that his virtues
Will plead like angels, trumpet-tongu'd, against
The *deep damnation*[2] of his *taking-off*;[3]
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my *intent*,[4] but only
Vaulting[5] ambition, which o'erleaps itself
And falls on the other.

Enter Lady Macbeth

How now! what news?

Lady Macbeth. He has almost supp'd: why have you left the chamber?

Macbeth. Hath he ask'd for me?

Lady Macbeth. Know you not he has?

Macbeth. We will proceed no further in this business:
He hath honour'd me of late: and I have *bought*[6]
Golden opinions from all sorts of people.

[1] irreproachable
[2] terrible sin
[3] murder
[4] purpose
[5] jumping
[6] acquired

these are strong reasons against my murdering him. Secondly, I am his host, and as such I should protect him from being murdered rather than murder him myself. Moreover, this Duncan has exercised his powers so meekly, has been so blameless in performing the duties of a king, that his virtues will proclaim loudly, like angels, against the terrible sin of his murder. And pity, like a naked new-born baby, riding upon the tempest, or heavenly angles, riding upon the invisible winds, shall carry the news of the dreadful deed to every person so that tears will be shed so abundantly by the people that like a shower of rain, they will cause the wind to fall. I have no motive to stimulate me to the execution of my purpose but leaping ambition which overreaches itself and falls on the other side,

Enter Lady Macbeth.

Well, what's the matter ?

Lady Macbeth. He has almost taken his supper. Why have you come away from the chamber ?

Macbeth. Did he ask about me ?

Lady Macbeth. Don't you know that he has ?

Macbeth. We will not do anything more in this matter. He conferred honours on me only recently. Moreover, I have acquired praise from all kind of people,

Which *would*[1] be worn now in their newest *gloss*[2],
Not cast aside so soon.

Lady Macbeth. Was the hope drunk
Wherein you dress'd yourself ? hath it slept since ?
And wakes it now, to look so green and pale
At what it did so freely ? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire ? Wouldst thou have that
Which thou esteem'st *the ornament's of life*,[3]
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would,"
Like the poor cat i' the *adage*[4] ?

Macbeth. Prithee, peace :
I dare do all that may *become*[5] a man ;
Who dares do more *is none*[6]

Lady Macbeth. What beast was't then,
That made you *break*[7] this enterprise to me ?
When you durst do it, then you were a man ;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both :
They have made themselves, and that their fitness now.
Does unmake you. I have given such, and know
How tender 'tis to love the babe that milks me :
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,

[1] should
[2] brightness lustre
[3] crown
[4] proverb
[5] do honour to
[6] is not a man
[7] disclose

and this praise should be enjoyed while [fresh, and should not be thrown aside so soon.

Lady Macbeth. Was that hope in which you dressed yourself, a drunken hope (or the empty hope of a drunkard) ? Has it slept since you conveyed it to me ? And does it now awake to turn so green and pale on seeing that which it did boldly in (imagination) ? From this time onwards, I consider your love for me to be as valueless (and fickle) as your hope. Are you afraid of showing yourself in your deeds of bravery as lofty spirited as you are in your desires ? Do you wish to obtain the crown which you consider to be the glory of life, and yet live a coward in your eyes. Would you behave like the cat in the proverb and let your noble ambition (which cries 'I would') be controlled by your paltry fears (which whisper, 'I dare not').

Macbeth. I pray you, stop. I will venture to do all that a man can do and he who dares more than that is not a man.

Lady Macbeth. What 'beast' possessed you when you disclosed this adventure to me ? When you had the courage to do it, you were a man and in being more than you were (i.e., by making yourself king), you would be more than a man. Neither *time* nor *place* were then favourable and yet you were determined to make *both* serve. Now both time and place have made themselves favourable to you, but their very fitness makes you unfit (to do the deed). I have given suck to a child, and I know how tender it is to love the child that sucks at my breast ; but had I sworn as you have sworn to do this deed, I would, while the baby were smiling in my face, have plucked it

And dash'd the brains out, had I so sworn as you
Have done to this.

Macbeth. If we should fail ?

Lady Macbeth. We fail !
But[1] screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep—
Whereto[2] the rather shall his day's hard journey
Soundly invite him—his two chamberlains
Will I with wine and wassail so *convince*[3]
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only : when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan ? what not put upon
His spongy officers, who shall bear the guilt
Of our great *quell*[4] ?

Macbeth. Bring forth men-children only ;
For thy undaunted *mettle*[5] should compose
Nothing but males. Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber, and used their very daggers,
That they have done't ?

Lady Macbeth. Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death ?

Macbeth. I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show :
False face must hide what the false heart doth know.
[*Exeunt*

[1] only ; just
[2] to which ; to sleep
[3] overpower
[4] murder
[5] temper ; disposition

off my breast and dashed it on the ground smashed its brain.

Macbeth. But what would happen if we fail ?

Lady Macbeth. Why should we fail ? You have only to screw up your courage to the point at which it will remain firm and below which it will not fall and there is no question of our failing. Duncan will fall into a sound slumber on account of his hard journey during the day. I will make his two grooms drink so much of wine and liquor that memory, the guardian of the brain, shall become like an injurious vapour bred of intoxication, and the receptacle of reason (i.e., the brain) shall become a limbec (a vessel for distilling) into which that vapour passes. When Duncan will be asleep and when the grooms, on account of being drunk, will fall into slumber like pigs and will appear like dead persons, what cannot be done upon Duncon by you and me ? What blame cannot be put on his drunken officers, who will be made to bear the guilt of crime committed by us ?

Macbeth. You should give birth only to male children, for your brave nature should produce nothing but males. Will it not be accepted as truth that they have done the deed when we will besmear with blood the two grooms sleeping in his chamber and use their very daggers to kill them ?

Lady Macbeth. Who will dare receive it in any other way, when they will see us raising cries of weeping and wailing on his death ?

Macbeth. I have made up my mind, and now I strain every organ of my body to do this terrible deed. Let us go away and deceive those about us with appearance of joy and kindness. What the treacherous heart knows must be concealed under a false look. [*Exeunt*

ACT II

SCENE I. *Inverness. Court of* Macbeth's *castle.*

Enter Banque, and Fleance bearing a torch before him.

Banquo. How goes the night, boy?

Fleance. The moon is down; I have not heard the clock.

Banquo. And she goes down at twelve.

Fleance. I *take't*[1] 'tis later, sir.

Banquo. *Hold*[2] take my sword. There's *husbandry*[3] in heaven,
Their *candles*[4] are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose! Give me my sword.
Who's there?

Enter Macbeth, and a Servant with a torch.

Macbeth. A friend.

Banquo, What, sir, not yet at rest? The king's a-bed:
He hath been in unusual pleasure, and
Sent forth great *largess*[5] to your *offices*[6].
This diamond he greets your wife *withal*,[7]
By the name of most kind hostess; and shut up
In measureless content.

[1]imagine
[2]wait
[3]economy
[4]stars
[5]gift; present
[6]servants
[7]with it; as well

ACT II

Scene I. *Inverness. Court of* Macbeth's *castle*

Enter Banquo, and Fleance *bearing a torch before him*

Banquo. What time is it, my son ?

Fleance. The moon has set, and I have not heard the chiming of the clock.

Banquo. And the moon sets at twelve.

Fleance. I think, it is later than twelve, sir.

Banquo. Wait, take my sword. There is economy in heaven for the candles (stars) have been extinguished. Take the thing (shield or helmet) also. The inclination to sleep is strong on me, and yet I should wish not to sleep. O kind gods ! keep out of my mind the evil thoughts that get possession of the mind when one is in sleep. Give my sword to me. **Who comes there ?**

Enter Macbeth, *and a* Servant *with a torch*

Macbeth. A friend comes.

Banquo. How strange is it, sir, that you have not gone to sleep ? The king has retired for sleep. He has been unusually pleased, and he has sent great presents to your servants. Moreover, with the present of this diamond he salutes your wife, calling her as his most kind hostess ; and he is wrapped up in a sense of boundless satisfaction.

Macbeth. Being unprepared,
Our will became the servant to defect ;
Which else should free have wrought.

Banquo. All's well.
I dreamt last night of the three weird sisters :
To you they have show'd some truth.

Macbeth. I think not of them :
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

Banquo. At your kind'st leisure.

Macbeth. If you shall cleave to my consent, when 'tis,
It shall make honour for you.

Banquo. *So*[1] I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear.
I shall be counsell'd.

Macbeth. Good repose the while !

Banquo. Thanks, sir : the like to you !
[*Exeunt Banquo and Fleance.*

Macbeth. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed,
[*Exit Servant.*
Is this a dagger which I see before me,
The handle toward my hand ? Come, let me *clutch*[2] thee :
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight ? or art thou but
A dagger of the mind, a false creation,

[1] provided that

[2] seize ; grasp

Macbeth. As we were not prepared for his visit, our good will has been subject to deficiencies. It should have had free play, if we had known sooner of his visit.

Banquo. Everything is all right. Last night I dreamt of the three witches. In your case, some of their predictions have come to be true.

Macbeth. I do not think of them. In spite of this when we can persuade an hour at our disposal, we would talk about this matter (pertaining to the witches), provided that you spare some time for such a talk.

Banquo. I am at your service, whenever you are good enough to have leisure.

Macbeth. If you abide by my counsel when the time arrives, honour is certain to result to you.

Banquo. Provided that I lose no honour in seeking to increase what honour I already possess, keep my conscience free and my loyalty irreproachable, I shall be ready to follow your advice.

Macbeth. In the meawhile, I wish you perfect rest.

Banquo. Thanks, sir ; I wish the same to you.

[*Exeunt Banquo and Fleance*

Macbeth. (*To the Servant*) Go to your mistress and ask her to ring the bell when my drink is ready. And then go to bed. [*Exit Servant.*

Is this a dagger that I see before me, with its handle towards my hand ? Let me grasp it. My attempt to grasp you is futile, and yet I see you still before me. O deadly vision, are you not tangible to feeling as you are perceptible to sight ? Or, are you not a dagger created by

Proceeding from the *heat-oppressed*[1] brain ?
I see thee yet, in form as palpable
As this which now I draw.
Thou *marshall'st*[2] me the way that I was going ;
And such an instrument I was to use.
Mine eyes are made the fools o'ther other senses,
Or else worth all the rest : I see thee still ;
And on thy blade and *dudgeon*[3] *gouts*[4] of blood,
Which was not so before. There's no such thing :
It is the bloody business which informs
Thus to mine eyes. Now o'er the one *half-world*[5]
Nature seems dead, and wicked dreams abuse
The curtain'd sleep ; witchcraft celebrates
Pale Hecate's offerings ; and wither'd murder,
Alarum'd by his sentinel, the wolf.
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, *for fear*[6]
Thy very stones *prate*[7] of my whereabout,
And take the present horror from the time,
Which now suits with *it*[8]. Whiles I threat, he lives :
Words[9] to the heat of deeds too cold breath gives.

[*A bell rings.*

I go, and it is done ; the bell invites me.
Hear it not, Duncan ; for it is a knell
That summons thee to heaven or to hell. [*Exit.*

[1] excited
[2] lead
[3] handle
[4] drops
[5] hemisphere
[6] lest
[7] talk idly
[8] time
[9] speech

my mind, a false creation that is the outcome of my excited brain? Yet I find that you are as substantial as this sword of mine that I am going to draw. You lead me the way that I was going; and you resemble the instrument that I had intended to use. My eyes are ridiculed by the other senses (if my eyes are wrong); or if my eyes tell me right (and my other senses are wrong), they (my eyes) are worth all the rest. I still see you. I also still see thick drops of blood on your handle, while there were no such drops there before. No, there is no such dagger before me. The bloody deed that I am going to commit, has created this vision before my eyes. At this time Nature seems dead over one hemisphere, and wicked dreams disturb the sleeper on his curtained bed; witches perform their rites to Hecate with those offers that she loves; and ghastly (murderer) aroused to action, by his sentinel, the wolf, who marks the period of his night watch by howling as the sentinel by a cry, moves towards his victim like a ghost, moving as stealthily as Sextus Tarquinius went to the bed of Lucretia. O hard and solid earth! do not hear the sound of my foot-steps and do not find out whither they are walking, lest the very stones should chatter idly about my whereabouts, and should take away from (present, silent) time the horror that now suits it. While I am uttering threats against him (Duncan), he lives (i.e., his death is being delayed). Words chill the ardour for doing a deed.

[*A bell rings.*

I go; everything is ready now. The ringing of the bell calls me. Do not hear it, Duncan, because it is your death bell that calls you either to heaven or to hell.

[*Exit.*

SCENE II. *The same*

Enter Lady Macbeth

Lady Macbeth. That which hath made them drunk hath made me bold;
What hath *quench'd*[1] them hath given me fire. Hark! Peace!
It was the owl that shriek'd, the fatal bellman,
Which gives the *stern'st*[2] good-night. He is about *it*[3]:
The doors are open; and the surfeited grooms
Do mock their charge with snores: I have drugg'd their possets,
That death and nature do contend about them,
Whether they live or die.

Macbeth. [*Within*] Who's there? what, ho!

Lady Macbeth. *Alack*[4] I am afraid they have awaked,
And 'tis not done: the attempt and not the deed
Confounds[5] us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done't.

Enter Macbeth

My husband!

Macbeth. I have done the deed. Didst thou not hear a noise?

Lady Macbeth. I heard the owl scream and the crickets cry.
Did not you speak?

Macbeth. When?

[1] stupefied
[2] severest
[3] the murder
[4] alas
[5] ruins

SCENE II. THE SAME

Enter Lady Macbeth

Lady Macbeth. What has intoxicated the grooms has stimulated my courage ; what has stupefied them has given me enthusiasm. Listen ! Peace ! It was the shrieking of the owl, the deadly bellman that announces the severest good night (to Duncan). He is about to do the deed. The doors (of Duncan's chamber) are open and the drunken grooms, by falling into deep slumber, show contempt for the trust imposed upon them of keeping guard over the king. I have mixed drugs in their evening drinks so that there is a conflict between death and the natural powers whether they (grooms) should live or die.

Macbeth. [*Within*] Who is there ? What is this noise ?

Lady Macbeth. Alas ! I am afraid the grooms have got up and it is not done. The attempt, if unsuccessful, ruins us. There is some noise there ! I kept their daggers ready ; he must have found them. Had he not a resemblance with my father when he was asleep. I would have done it.

Enter Macbeth

My husband !

Macbeth. I have murdered Duncan. Didn't you hear a noise ?

Lady Macbeth. I heard the owl screech and the crickets cry. Did you not speak ?

Macbeth. When ?

Lady Macbeth. Now.

Macbeth. As I descended?

Lady Macbeth. Ay.

Macbeth. Hark!
Who lies i' the second chamber?

Lady Macbeth. Donalbain.

Macbeth. This is a *sorry*[1] sight. [*Looking on his hands.*

Lady Macbeth. A foolish thought, to say a sorry sight.

Macbeth. There's *one*[2] did laugh in's sleep, and *one*[2] cried "Murder!"
That[3] they did wake each other: I stood and heard them:
But they did say their prayers, and *address'd*[4] them
Again to sleep.

Lady Macbeth. There are two lodg'd together.

Macbeth. One cried "God bless us!" and "Amen!" the other;
As[5] they had seen me with these hangman's hands.
Listening their fear, I could not say "Amen!"
When they did say "God bless us!"

Lady Macbeth. Consider it not so deeply.

Macbeth. But wherefore could not I pronounce "Amen"?
I had most need of blessing, and "Amen"
Stuck in my throat.

Lady Macbeth. These deeds must not be thought.
After these ways; so, it will make us mad.

[1] wretched
[2] one who
[3] so that
[4] prepared
[5] as if

Lady Macbeth. Just now.

Macbeth. As I came down ?

Lady Macbeth. Yes.

Macbeth. Listen ! There is noise. Who sleeps in the chamber adjacent to Duncan's ?

Lady Macbeth. Donalbain.

Macbeth. This is a wretched sight.

Lady Macbeth. It is foolish to call it a wretched sight.

Macbeth. One of the sleeping grooms laughed in his sleep, and the other cried, "Murder," in his sleep, so that they woke up each other. I stood by them and heard them ; but they said a few words of prayer and prepared themselves again to sleep.

Lady Macbeth. There are two persons sleeping in the adjacent room.

Macbeth. One of them cried "God bless us !" and the other cried "Amen !" as they would have done if they had seen me with blood-stained hands. As I listened to their exclamations of fear, I could not say "Amen !" when they said "God bless us !"

Lady Macbeth. Do not think much about it.

Macbeth. But why could not I say, "Amen !" ? I stood most in need of blessing, yet I could not say "Amen !"

Lady Macbeth. We should not brood over such deeds in this manner ; otherwise, this brooding will make us insane.

Macbeth. Methought I heard a voice cry "Sleep no more!
Macbeth does murder sleep,"—the innocent sleep.
Sleep that knits up the *ravell'd*[1] *sleave*[2] of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—

Lady Macbeth. What do you mean?

Macbeth. Still it cried "Sleep no more!" to all the house:
"Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more: Macbeth shall sleep no more!"

Lady Macbeth. Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So *brainsickly*[3] of things. Go get some water,
And wash *this filthy witness*[4] from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them, and smear
The sleepy grooms with blood.

Macbeth. I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.

Lady Macbeth. Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,

[1] tangled; confused
[2] raw, coarse silk
[3] madly
[4] the blood

Macbeth. It seemed to me that I heard a voice cry. "Sleep no more: Macbeth has murdered sleep,"—sleep which is innocent, and knits up the tangled, coarse silk of cares, sleep that concludes each day of existence as death concludes life, sleep that soothes a hardworking man, sleep that is the balm of injured minds, sleep that is the second or most important course of dishes at a feast, and is the chief nourishing food in the feast of life.

Lady Macbeth. What do you mean by this talk ?

Macbeth. The voice continued crying to all the house. "Sleep no more ! The thane of Glamis has murdered a man who was asleep ; so the thane of Cawdor shall sleep no more ; Macbeth shall sleep no more !"

Lady Macbeth. Who cried like this, noble lord ? Why do you relax your noble strength to think of things in so mad a manner as if your brain was diseased ? Go, get some water and wash the stain of blood from your hand. Why did your bring the daggers with you from the place ? They must lie there. Go and put them there and smear the sleeping grooms with blood.

Macbeth. I will not go there now. I am afraid of thinking about the deed that I have committed. I won't dare look at it again.

Lady Macbeth. O weak-minded person ! Give me the daggers. The sleeping and the dead are as good as pictures. Only a child is afraid of the picture of the devil. If blood is still flowing from his body, I shall

I'll *gild*[1] the faces of the grooms withal,
For it must seem their guilt.
[*Exit. Knocking within.*

Macbeth. Whence is that knocking ?
How is't with me, when every noise *appeals*[1] me ?
What hands are here ? ha ! they pluck out mines eyes !
Will all great *Neptune's*[3] ocean wash this blood
Clean from my hand ? No ; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter Lady Macbeth

Lady Macbeth. My hands are of your colour; but I shame
To wear a heart so white. [*Knocking within.*]
I hear a knocking
At the south entry : *retire we*[4] to our chamber :
A little water clears us of this deed :
How easy is it, then ! Your constancy
Hath left you unattended. [*Knocking within.*]
Hark ! more knocking :
Get on your *nightgown*[5], lest occasion call us.
And show us *to be watchers*[6] : be not lost.
So poorly in your thoughts.

Macbeth. To know my deed, 'twere best not know myself. [*Knocking within.*
Wake Duncan with thy knocking ! I would thou couldst ! [*Exeunt.*

[1] smear wtih blood
[2] terrifies ; dismays
[3] sea-god
[4] let us retire
[5] dressing-gown
[6] to be still awake

smear the faces of the grooms with it, for murder must appear to have been done by them.

[*Exit. Knocking within.*

Macbeth. From what place comes that knocking ? What can be the matter with me that every noise terrifies me ? What (blood-stained) hands are these ? Ha ! they pluck out my eyes ! Will the water of Neptune's ocean wash away this blood from my hand ? No ; on the other hand, this hand of mine will make red the measureless seas, turning the green water into one uniform red.

Re-enter Lady Macbeth

Lady Macbeth. My hands are also red like yours ; but I would be ashamed to have a cowardly heart like yours. [*Knocking within*]. I hear a knocking at the southern gate. Let us retire to our bed-room. A little water will wash away the blood-stains from our hands. Hence it is an easy affair. Your usual courage has deserted you. [*Knocking within.*] Listen ! more sound of knocking is heard. Put on your dressing-gown, for we may be required to go out and (in case we do not put on our dressing-gowns) people would think that we have been keeping awake so late. Do not lose yourself in your thoughts in such an unworthy manner.

Macbeth. I would rather lose myself altogether in my thoughts than be brought back to the consciousness of the deed I have done. [*Knocking within.*] O invisible knocker ! Wake Duncan with your knocking ! I wish you could wake him up.

[*Exeunt.*

SCENE III

Enter a Porter.[1] **Knocking within**

Porter. Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knocking within.*] Knock, knock, knock! Who's there, *i' the name of*[2] Beelzebub? Here 's a farmer that hanged himself *on*[3] the expectation of plenty: come in time; have napkins enow about you; here you'll swear for't. [*Knocking within.*] Knock, knock! Who's there, in the other devil's name? Faith, here's an equivocator that could swear in both the scales against either scale: who committed treason enough for God's sake, yet could not equivocate to heaven: O, come in, equivocator. [*Knocking within.*] Knock, knock! knock! Who's there? Faith, here's an English tailor come hither, for stealing out of a French *hose*[4]: come in, tailor; here you may roast your goose. [*Knocking within.*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of all professions, that go the *primrose*[5] way to the everlasting bonfire. [*Knocking within.*] *Anon*[6], anon! I pray you, remember the porter. [*Opens the gate.*

Enter Macduff and Lennox

Macduff. Was it so late, friend, ere you went to bed.
That you do lie so late?

Porter. Faith, sir, we were carousing till the second cock.

[1] a gate-keeper
[2] swearing by
[3] owing to
[4] breeches
[5] bright pleasant
[6] coming at once

SCENE III

Enter Porter. *Knocking within*

Porter. What a vigorous knocking ! If a man were door-keeper of hell-gate, he should have plenty of work in locking and unlocking the door.]*Knocking within.*] Oh, yes, go on knocking in this vigorous manner. Who is there, in the name of Beelzebub ? He must be a *farmer* who committed suicide owning to the expectation of plenty (and the consequent fall in prices). You have come at the right moment, (when I am just up and ready to open the gate). Have a large number of handkerchiefs about you to wipe the sweat from your face. [*Knocking within.*] Go on knocking ! Who is there, in the name of Belial ? In truth here is *an equivocator* who could plead on one side of a question and then on the other, and swear on behalf of each against the other. He committed much treachery in the name of God, yet he could not get to heaven by equivocation (duplicity)' O equivocator ! Come in. [*Knocking within.*] Go on knocking ! Truly speaking, he is *an English tailor* who has come to hell for stealing something from the material given him to make a pair of French hose. Come in tailor ; here you can heat your smoothing iron [*Knocking within.*] Go on knocking ! Do not stop it ! What are you ? The place is too cold for being hell, so I will no longer play the part of the porter to the devil. As porter to the devil, I had expected to admit into hell some such persons of every profession as follow the broad way that leads to destruction. [*Knocking within.*] I am coming at once ! I request you to remember the usual gratuity that you must pay to the porter. [*Opens the gate*

Enter Macduff and Lennox

Macduff. Did you go to bed very late that you remain lying in bed so late in the morning ?

Porter. Sir, truly speaking, we were making merry till about 3 o'clock in the morning.

Macduff. Is thy master stirring ?
Our knocking has awaked him ; here he comes.

Re-enter Macbeth

Lennox. Good morrow, noble sir.
Macbeth. Good morrow, both.
Macduff. Is the king stirring, worthy thane ?
Macbeth. Not yet.
Macduff. He did command me to call *timely*[1] on him :
I have almost slipp'd the hour.
Macbeth. I'll bring you to him.
Macduff. I know this is a joyful trouble to you :
But yet 'tis *one*[2].
Macbeth. The labour we delight in physics pain.
This is the door.
Macduff. I'll make so bold *to call*[3],
For 'tis my *limited service*[4].
Lennox. Goes the king hence to-day ?
Macbeth. He does : he did appoint so.
Lennox. The night has been *unruly*[5] : where we *lay*,[6]
Our chimneys were blown down ; and, as they say,
Lamentings heard i' th' air ; strange screams of death ;
And prophesying, with accents terrible,
Of dire combustion and confused events
New hatch'd to the woful time : the obscure bird

[1] early
[2] i.e., a trouble
[3] i.e., on the king
[4] appointed duty
[5] boisterous
[6] lodged

Macduff. Has your master come out of bed ? Our knocking has aroused him. Here he comes.

Enter Macbeth

Lennox. Good morning, noble sir.

Macbeth. Good morning to both of you.

Macduff. Noble lord, has the King got out of bed ?

Macbeth. Not yet.

Macduff. He ordered me to call on him early. I am afraid I am late.

Macbeth. I will take you to him.

Macduff. I know, your taking me to the king is a happy trouble for you, yet it is a trouble.

Macbeth. When our labour is a pleasure to us, it counteracts pain. Here is the door to the king's room.

Macduff. I take the courage to call him, for it is my appointed duty.

Lennox. Does the king leave this place today ?

Macbeth. Yes, he does. This is what he decided.

Lennox. The night has been boisterous. The chimneys of the room where we lodged were blown down. Some say that noises of weeping were heard in the air. Strange screams as of persons dying a violent death were heard. Predictions were made in dreadful words about social disturbances and disturbed happenings, newly born to the dreadful time. The owl that loves darkness shrieked as

Clamour'd[1] the livelong night: some say, the earth
Was feverous and did shake.

Macbeth. 'Twas a rough night.

Lennox. My young remembrance cannot parallel
A fellow to it.

Re-enter Macduff

Macduff. O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee!

Macbeth, Lennox. What 's the matter?

Macduff. *Confusion*[2] now hath made his masterpiece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and *stole*[3] thence
The life o' the building!

Macbeth. What is't you say? the life?

Lennox. Mean you his majesty?

Macduff. Appraoch the chamber, and destroy your sight
With a new Gorgon: do not bid me speak;
See, and then speak yourselves.

[*Exeunt* Macb. *and* Len.

Awake, awake!
Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this *downy*[4] sleep, death's *counterfeit*,[5]
And look on death itself! up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror! Ring the bell,

[*Alarum-bell rings.*

[1] wailed
[2] destruction; ruin
[3] stolen
[4] soft as down
[5] image

long as the night lasted. According to some the earth was afflicted with fever and trembled.

Macbeth. It was a rough sight.

Lennox. I cannot recollect any other night rough like this.

Re-enter Macduff

Macduff. O horror, horror, horror! Neither heart can think of you nor tongue can describe you.

Macbeth, Lennox. What is the matter?

Macduff. Destruction has done the deadliest deed. A most foul murder has been committed on the sacred body of the king, and has stolen its life.

Macbeth. What do you say? What do you mean by life?

Lennox. Do you mean the life of His Majesty?

Macduff. Go to his room, destroy your sight by looking at a new Gorgon. Do not ask me to speak out what I have seen. See it yourself and speak it out. [*Exit Macb. and Len.*

Get up! get up! Ring the bell that announces danger. Murder and treachery! Banquo and Donalbain! Malcolm! Throw away the soft sleep, the very image of death and behold death itself! Get up and see the terrible picture of the judgment-day itself. Malcolm! Banquo! Get up from sleep as if you are getting up from your graves, walk like ghosts and look with your eyes on this horrible sight! Ring the bell. [*Alarum rings.*

Enter Lady Macbeth

Lady Macbeth. What's the business,
That such a hideous trumpet calls to *parley*[1]
The sleepers of the house ? speak, speak !

Macduff. O gentle lady,
'Tis not for you to hear what I can speak :
The repetition, in a woman's ear,
Would murder as it fell.

Enter Banquo

O Banquo, Banquo,
Our royal master's murder'd !

Lady Macbeth. Woe, alas !
What, in our house ?

Banquo. Too cruel any where.
Dear Duff, I prithee, contradict thyself,
And say it is not so.

Re-enter Macbeth and Lennox

Macbeth. Had I but died an hour before this *chance*,[2]
I had lived a blessed time; for, from this instant,
There's nothing serious in mortality :
All is but *toys*[3], : renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter Malcolm and Donalbain

Donalbain. What is *amiss*[4] ?

Macbeth. You are, and do not know't :
The spring, the head, the fountain of your blood.
Is stopp'd ; the very source of it is stopp'd.

[1] conference
[2] event
[3] trifles
[4] in evil plight

Enter Lady Macbeth

Lady Macbeth. What is the matter 'that such a terrible noise calls together the inmates of the house that are asleep ? Speak ! Speak !

Macduff. O noble lady, it is not proper for you to hear the news that I can give you. Its very narration to a lady would produce a killing effect.

Enter Banquo

O Banquo, Banquo ! our king, our master, has been murdered.

Lady Macbeth. How miserable ! Alas ! Has he been killed in our house ?

Banquo. Too cruel anywhere. Dear Macduff, I pray you, unsay what you have said ; and say that the king has not been killed.

Re-enter Macbeth and Lennox

Macbeth. Had I passed away an hour before this event, I would have lived a happy life. From this moment onwards, there is nothing important in human life. Everything is mere trifle ; goodness with the good fame it brought (to Duncan) has passed away. The wine of life is spent and the mere sediment at the bottom is left in this world to boast of.

Enter Malcolm and Donalbain

Donalbain. What is in evil plight ?

Macbeth. It is you who are in evil plight, and you do not know that you are. The spring, the head, the source of your blood has ceased to exist. The very source of your blood has stopped.

Macduff. Your royal father's murder'd.

Malcolm. O, by whom ?

Lennox. Those of his chamber, as it seem'd, had done't :
Their hands and faces were all badg'd with blood ;
So were their daggers, which unwiped we found
Upon their pillows :
They stared, and were distracted ; no man's life
Was to be trusted with them.

Macbeth. O, yet I do repent me of my fury,
That I did kill them.

Macduff. Wherefore did you so ?

Macbeth. Who can be wise, *amazed*,[1] temperate and furious,
Loyal and neutral, in *a*[2] moment ? No man :
The *expedition*[3] of my *violent*[4] love
Outrun the pauser, reason. Here lay Duncan,
His silver skin *laced*[5] with his golden blood ;
And his *gash'd stabs*[6] look'd like a breach in nature
For ruin's wasteful entrance : there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore : who could *refrain*,[7]
That had a heart to love, and in that heart
Courage to make's love known ?

Lady Macbeth. Help me hence, ho !

Macduff. Look to the lady.

Malcolm. [*Aside to Don.*] Why do we hold our tongues,
That most may claim this argument for ours ?

[1]distracted
[2]the same
[3]haste
[4]intense
[5]streaked
[6]gaping wounds
[7]restrain

Macduff. The king, your father, has been killed.

Malcolm. O, who has killed him ?

Lennox. As far as we could judge, those who slept with him in his room had killed him. Their hands and faces were smeared with blood, and their daggers that we found lying on their pillows, were also smeared with blood. They looked with a fixed gaze and appeared to be crazy. In their state of fury, no man's life was safe with them.

Macbeth. O, I am sorry that in my fury I killed them.

Macduff. Why did you kill them in this manner ?

Macbeth. Who can be wise and distracted, moderate and furious, loyal and neutral at the same moment ? No, it is not possible for any one to be so. The haste of my intense love oustripped my halting reason. Here lay Duncan, with his white body streaked with his red blood ; and his gaping wounds looked like openings through which ruin had forced her way in and carried out her cruel purposes. There lay the murderers besmeared with the blood shed by them, and their daggers were also indecently covered with blood. Under the circumstances, who that had love in his heart and courage to show his love, could restrain himself from acting as I did ¿

Lady Macbeth. Help me, and take me away from here.

Macduff. Attend to the lady.

Malcolm. [*Aside to Don.*] Why do we who have the best rights to speak on this subject, keep silent over it ?

Donalbain. [*Aside to Malcolm*] What should be spoken here, where *our fate*[1]
Hid in an auger-hole, may rush, and seize us ?
Let's away :
Our tears are not yet *brew'd*.[2]

Malcolm. [*Aside to Don.*] Nor our strong sorrow
Upon the foot of motion.

Banquo. Look to the lady :

[*Lady Macbeth is carried out.*

And when we have our naked frailties hid,
That suffer in exposure, let us meet.
And *question*[3] his most bloody piece of work,
To know it further. Fears and *scruples*[4] shake us :
In the great hand of God I stand, and thence
Against the undivulg'd pretence I fight
Of treasonous malice.

Macduff. And so do I.

All. So all.

Macbeth. Let's *briefly*[5] put on manly readiness,
And meet i' the hall together.

All. *Well contented.*[6]

[*Exeunt all except Malcolm and Donalbain.*

Mal. What will you do ? Let's not *consort*[7] with them :
To show an unfelt sorrow is an office.
Which the false man does easy. I'll to England.

Donalbain. To Ireland I ; our separated fortune
Shall keep us both the safer : where we are,

[1] i.e., death
[2] ready for use
[3] discuss ; examine
[4] doubts
[5] quickly
[6] agreed ;
[7] agree ; associate

Donalbain. [*Aside to Malcolm*] What should we speak here, where our death concealed in some secret spot may come out all of a sudden, and seize us ? Let us go away from here. The tears that we must shed over our dead father, are not yet ready to be shed.

Malcolm. [*Aside to Don*] Even our great sorrow is not ready to manifest itself.

Banquo. Look to the lady.

[*Lady Macbeth is carried out.*

And when we have clothed our scantily dressed bodies which are liable to catch cold from being exposed to the air, let us meet together and discuss this most cruel deed, in order to know more things about it. For the present we are paralysed by fear and doubts. I shelter myself under the protection of God, and thus armed, I am ready to fight against the secret designs of treacherous malice.

Macduff. I am also ready to do so.

All. So are we all ready.

Macbeth. Let us quickly dress ourselves and meet in the hall, prepared for action.

All. Agreed.

[*Exeunt all except Malcolm and Donalbain.*

Malcolm. What do you intend to do ? Let us not join them. Sorrow that is not felt, is easily shown by a hypocrite. I will go to England.

Donalbain. I will go to Ireland. If we live apart, we shall be safer. Here men will smile on us, yet will have

There's daggers in men's smiles : the near in blood,
The nearer bloody.
Malcolm. This murderous *shaft*[1] that's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore, to horse ;
And let us not be *dainty of*[2] leave taking,
But shift away : there's *warrant*[3] in that theft
Which steals itself, when there's no mercy left.
[*Exeunt.*

SCENE IV. *Outside* MACBETH'S *castle*

Enter ROSE and an Old Man

Old Man. Threescore and ten I can remember well :
Within the *volume*[4] of which time I have seen
Hours dreadful and things strange ; but this *sore*[5] night
Hath trifled former knowings.
Ross. Ah, good father,
Thou seest, the heavens, *as*[6] troubled with man's *act*,[7]
Threaten *his bloody stage*[8] : by the clock 'tis day,
And yet dark night strangles the travelling lamp:
Is't night's *predominance*,[9] or the day's shame,
That darkness does the face of earth *entomb*,[10]
When living light should kiss it ?
Old Man. 'Tis unnatural,
Even like the deed that's done. On Tuesday last.
A falcon, *towering*[11] in her pride of place,

[1] arrow
[2] scrupulous about
[3] excuse : justification
[4] course
[5] dreadful
[6] as if
[7] deed
[8] the earth
[9] superior power
[10] cover
[11] circling aloft

daggers for us, behind their smiles. The nearer any one is in relationship to us, the more likely is he to prove bloodthirsty.

Malcolm. The deadly arrow that has been shot has not yet reached its mark : and the safest way for us is to avoid it. So we must ride away ; and let us not be scrupulous about taking leave, but let us slip away. If a man goes away stealthily (without taking leave), he is excusable especially when he sees no mercy in those around him.

[*Exeunt.*

SCENE IV. OUTSIDE MACBETH'S CASTLE

Enter Ross and an Old Man

Old Man. I can well recollect the incidents that happened during the last seventy years. During this course of time I have seen terrible hours and strange things ; but this dreadful night has made former experiences appear as mere trifles.

Ross. Ah, good father, you see that the heavens are troubled by the way in which men play their part and threaten, therefore, with their displeasure the stage on which the bloody deeds are done by them (men). As shown by the clock, it ought to be day, but the dark night still envelops the sun. Is it because the night has triumphed over the day or is it because the day is ashamed to show her light (when such bloody deeds are being done) that darkness still covers the surface of the earth at an hour when it should be bathed in cheering light ?

Old Man. All this is as unnatural as the deed that has been done. It happened on last Tuesday that a falcon, while she was circling aloft at the highest point to

Why by a *mousing*[1] owl hawk'd at and kill'd.

Ross. And Duncan's horses—a thing most strange and certain—
Beauteous and swift, the *minions*[2] of their race,
Turn'd wild in nature, broke their stalls, flung out?
Contending 'gainst obedience, *as*[3] they would make
War with mankind.

Old Man. 'Tis said they eat each other.

Ross. They did so, to the amazement of mine eyes.
That look'd upon't. Here comes the good Macduff.

Enter Macduff

How goes the world, sir, now?

Macduff. Why, see you not?

Ross. Is't known who did this more than bloody deed?

Macduff. Those that Macbeth hath slain.

Ross. Alas, the day!
What good could they *pretend*[4]?

Macduff. They were *suborn'd*[5]
Malcolm ond Donalbain, the king's two sons,
Are stol'n away and fled; which puts upon them
Suspicion of the deed.

Ross. 'Gainst nature still:
Thriftless ambition, that wilt ravin up
Thine own life's means! Then 'tis most *like*[6]
The sovereignty will fall upon Macbeth.

Macduff. He is already named, and gone to Scone
To be invested.

[1] mouse-hunting
[2] most esteemed
[3] as if
[4] aim at
[4] secretly incited
[5] likely; probable

which she soars, was attacked by a mouse-hunting owl and killed.

Ross. And a most strange and certain event has happened. Duncan's horses that are beautiful and swift and the finest specimen of their race, became wild, broke loose from their stalls, and fought against obedience as they would do if they would make war against mankind.

Old Man. It is said that the horses tore with their teeth the flesh of one another.

Ross. They really did it and I was amazed to look at them. Good Macduff comes here.

Enter Macduff

How are matters going on now, sir ?

Macduff. Why, can't you see for yourself ?

Ross. Has it been found out who did this cruel deed ?

Macduff. Those whom Macbeth has killed.

Ross. Alas ! what good could they aim at ?

Macduff. They were incited to do it. The king's two sons, Malcolm and Macduff, have slipped away and fled ; and this flight of theirs lays the suspicion upon them.

Ross. This is also unnatural. How fruitless is that ambition which destroys the source of its own well-being. Then it is most likely that Macbeth will succeed to the throne.

Macduff. He is already been nominated as king, and has gone to Scone to be crowned.

Ross. Where is Duncan's body?

Macduff. Carried to Colme-kill,
The sacred *storehouse*[1] of his predecessors.
And guardian of their bones.

Ross. Will you to Scone?

Macduff. No, cousin, I'll to Fife.

Ross. Well, I will thither.

Macd. Well, may you see things well done there : adieu !
Lest our old robes sit easier than our new !

Ross. Farewell, father.

Old Man. God's *benison*[2] go with you, and with those
That would make good of bad, and friends of foes !

[*Exeunt.*

[1] tomb

[2] blessing

Ross. Where is the corpse of Duncan ?

Macduff. It has been carried to Colme-kill, the place where his ancestors are buried and where their bones are stored.

Ross. Will you go to Scone ?

Macduff. No, cousin. I will go to Fife.

Ross. Well, I will go there.

Macduff. Well, I wish you may see things done there in a proper way. Farewell, for the new regime may not prove to be so favourable to us as the old, under Duncan, (and we may not meet again).

Ross. Farewell, father.

Old Man. God bless you and all those who would turn evil into good, and enemies into friends.

[*Exeunt.*

ACT III

SCENE I. FORRES. *The palace*

Enter Banquo

Banquo. Thou hast it now: king, Cawdor, Glamis, all,
As the weird women promised, and, I fear,
Thou play'dst most foully for't: yet it was said
It should not *stand*[1] in thy *posterity*[2],
But that myself should be the root and father
Of many kings. If there come truth from them—
As upon thee, Macbeth, their speeches shine—
Why, by the *verities*[3] on thee made good,
May they not be my oracles as well,
And set me up in hope? But hush; no more.

Sennet sounded. Enter Macbeth, *as king*; Lady Macbeth, *as queen*; LENNOX, ROSS, Lords, Ladies, *and* Attendants.

Macbeth. Here's our chief guest.

Lady Macbeth. If he had been forgotten,
It had been as a *gap*[4] in our great feast,
And *all thing*[5] unbecoming.

[1]remain; continue
[2]descendants
[3]truths
[4]breach
[5]altogether

ACT III

SCENE I. FORRES. THE PALACE

Enter Banquo

Banquo. You have get all that the witches prophesied —you have become the thane of Glamis, the thane of Cawdor, and the King of Scotland ; and I fear, you acted most treacherously for it. In spite of this the witches said that kingship would not continue in your descendants but that I should be the ancestor of a line of kings. If what they say is true—and their speeches concerning you, Macbeth, have been conspicuous in their truth—why, judging by the truth established in your case, may they not interpret heaven's will for me and inspire me with hope ? But I must keep quiet and I should not talk more about it.

Notes on trumpet sounde. Enter Macbeth, *as* king, Lady Macbeth *as queen* ; LENNOX, ROSS. Lords, Ladies, *and* Attendants.

Macbeth. Here is our chief guest.

Lady Macbeth. If he had been forgotten, there would have been a gap in our great feast, and this omission would have been quite improper.

Macbeth. To-night we hold a *solemn*[1] supper, sir,
And I'll request your presence.
Banquo. Let your highness
Command upon me; to the which my duties
Are with a most indissoluble tie
For ever knit.
Macbeth. Ride you this afternoon?
Banquo. Ay, my good lord.
Macbeth. We should have else desired your good advice,
Which *still*[2] hath been both grave and prosperous,
In this day's council; but we'll take to-morrow.
Is't far you ride?
Banquo. As far, my lord, as will fill up the time
'Twixt this and supper: go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.
Macbeth. Fail not our feast.
Banquo. My lord, I will not.
Macbeth. We hear, our *bloody*[3] cousins are bestow'd
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention: but of that to-morrow,
When *therewithal*[4] we shall have cause of state
Craving us jointly. *Hie*[5] you to horse: *adieu*,[6]
Till you return at night. Goes Fleance with you?
Banquo. Ay, my good lord: our time does call upon's.

[1] ceremonious
[2] always
[3] murderous
[4] in addition to that
[5] hasten
[6] farewell

Macbeth. Respected Banquo, we are holding ceremonius supper tonight and I request you to come.

Banquo. Let your highness order me, and to that order my duties will be for ever knit with ties (of loyalty) that can never be loosened.

Macbeth. Do you go out riding this afternoon ?

Banquo. Yes, my lord.

Macbeth. Otherwise, in today's meeting we should have got your advice which has always been weighty and successful ; but we will postpone it till tomorrow. Do you ride far ?

Banquo. My Lord, I am riding to such a far off place that time from now onwards till supper will be spent in riding. If my horse does not go better than usual, I shall be obliged to ride for a dark hour or two at night.

Macbeth. Do not fail to attend our feast.

Banquo. My lord, I will not.

Macbeth. We hear that our murderous cousins have taken refuge in England and Ireland. They do not admit the cruel murder of their father and tell the hearers strange and untrue stories; we will talk about that matter tomorrow, when in addition to that we shall have matters of state requiring our joint consideration. Hasten you to your house ; farewell till you return at night. Does Fleance go with you ?

Banquo. Yes, my good lord. It is high time we should set out.

Macbeth. I wish your horses swift and sure of foot ;
And so I do commend you to their backs.
Farewell. [*Exit Banquo.*
Let every man be master of his time,
Till seven at night ; to make society
The sweeter welcome, we will keep ourself
Till supper-time alone : *while*[1] then, God be with you !
[*Exeunt all except Macbeth and an Attendant.*
Sirrah, a word with you : attend those men
Our pleasure ?

Attendant. They are, my lord, without the palace-gate

Macbeth. Bring them before us.
[*Exit Attendant.*
To be *thus*[2] is nothing ;
But to be safely thus.—Our fears in Banquo
Stick deep ; and in his royalty of nature
Reigns that which would be fear'd : 'tis much he dares :
And, *to*[3] that *dauntless*[4] temper of his mind,
He hath a *wisdom*[5] that doth guide his *valour*[6]
To act in safety. There is none but he
Whose *being*[7] I do fear : and under him
My Genius is rebuked ; as, it is said,
Mark Antony's was by Caesar. He *chid*[8] the sisters.
When first they put the name of king upon me.
And bade them speak to him ; then prophet-like
They hail'd him father to a line of kings :
Upon my head they placed a fruitless crown

[1] till
[2] i.e., crowned
[3] in addition to
[4] daring ; frightening
[5] prudence
[6] bravery
[7] existence
[8] scolded

Macbeth. I wish your horses may be swift and steady and with these good wishes I bid you mount. Farewell.

[*Exit Banquo.*

Let every man spend his time in any way he likes till seven at night. In order to give a pleasanter welcome to society, I shall remain alone till supper time. Till then, good-bye!

[*Exeunt all except Macbeth and an Attendant.*

Fellow, a word with you. Are those men, of whom I spoke, waiting to hear what I like to say to them.

Attendant. They are waiting, my lord, outside the palace.

Macbeth. Bring them before me. [*Exit Attendant.* To reign is nothing, but to reign in safety is something. Our fears in respect of Banquo oppress us too much, and in his kindly, noble nature there dwells much that one ought to fear. He is a very daring man, and in addition to his daring nature, he possesses wisdom that guides his courage to act in safety. I am not afraid of any other man's existence but his, and in his presence my guardian spirit is cowed, as it is said, Mark Antony's was in the presence of Caesar. He scolded the witches when they first called me 'the king hereafter,' and asked them to make predictions about him. Then, like a prophet, they greeted him as the ancestor of a line of kings. The witches placed a useless crown on my head and put a

And put a barren sceptre in my *gripe*,[1]
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If't be so,
For Banquo's issue have I *filed*[2] my mind;
For them the *gracious*[3] Duncan have I murder'd;
Put rancours in the vessel of my peace
Only for them, and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to the utterance! Who's there?

Re-enter Attendant, with two Murderers

Now go to the door, and stay there till we call.
[*Exit Attendant.*
Was it not yesterday we spoke together?

First Mur. It was, so please your highness.

Macbeth. Well then, now
Have you consider'd of my speeches? Know
That it was he in the times past *which*[4] held you
So under fortune; *which*[4] you thought had been
Our innocent self: this I made good to you
In our last conference, pass'd in *probation*[5] with you.
How you were borne in hand, how *cross'd*,[6] the instruments,
Who wrought with them, and all things else that might
To half a soul and to a *notion*[7] crazed
Say "Thus did Banquo."

First Murderer. You made it known to us.

Macbeth. I did so; and went further, which is now

[1] grasp
[2] tainted
[3] virtuous; kind
[4] who
[5] the act of proving
[6] thwarted
[7] mind

barren sceptre in my grasp, to be torn away from my grasp by the hand of one who is no heir of mine ; and no son of mine will succeed me as king. If it is so, I have defiled my hands for the descendants of Banquo ; and it is for them that I have murdered the kind Dancan. It is only for them that I have embittered my cup of peace ; and in order to make the descendants of Banquo kings, I have given my immortal soul to Satan, who is the common enemy of men. Rather than that it should be so, let Fate come into the lists and challenge me to fight to the death. Who comes here ?

Re enter Attendant, *with two* Murderers

Now go to the door and wait there till we call you.

[*Exit Attendant.*]

Didn't we speak together yesterday ?

First Mur. Yes, it was so, Your Majesty.

Macbeth. Well, then, have you carefully thought over what I said to you ? Know that it was he so kept you down in the world, in the past and not my innocent self, whom you wrongly thought (to have kept you down). This I explained to you plainly in our last conversation, and proved to you in detail how you were deceived with false hopes, how you were thwarted, and what instruments he employed to thwart you ; and all other things that might say even to the men not possessing a sound soul and a sound mind that it was Banquo who kept you down in the world.

First Murderer. You told us these things.

Macbeth. Yes, I did ; and said something more, which

Our point of second meeting. Do you find
Your patience so predominant in your nature,
That you can let this go? Are you so gospell'd
To pray for this good man and for his issue,
Whose heavy hand hath bow'd you to the grave,
And beggar'd *yours*[1] for ever?

First Murderer. We are men, my liege.

Macbeth. Ay, in the *catalogue*[2] ye *go for*[3] men;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs, and demi-wolves are *clept*[4]
All by the name of dogs: the valued file
Distinguishes the swift, the slow, the *subtle*[5]
The housekeeper, the hunter, every one
According to the gift which *bounteous*[6] nature
Hath in him closed, whereby he does receive
Particular addition,[7] from *the bill*[8]
That writes them all alike: and so of men.
Now, if you have a station in the file,
Not i' the worst *rank*[9] of manhood, say't;
And I will put that business in your bosoms,
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which *in*[10] his death were perfect.

Second Murderer. I am one, my liege,
Whom the vile blows and *buffets*[11] of the world
Have so incens'd that I am reckless what
I do to *spite*[12] the world.

First Murderer. And I another
So weary with *disasters*,[13] tugg'd with fortune,

[1] your children
[2] general list
[3] pass as
[4] called
[5] cunning; acute
[6] liberal
[7] some special title
[8] general catalogue
[9] grade
[10] on; with
[11] blows
[12] vex
[13] misfortunes

is to be discussed in this second meeting of ours. Do you find patience ruling over your nature to such an extent that you can allow Banquo to do wrong to you with impunity. Have you learnt so thoroughly to act up to the precepts of the gospel as to pray for this good man and his descendants, whose cruel hand has brought you so low to the ground that you can scarcely be said to live, and has made your children poor for ever.

First Murderer. We are human beings, my lord.

Macbeth. Yes, in the general list of men you are called human beings, just as hounds, greyhounds, mixed breeds, spaniels, curs, shoughs, rough water-dogs, and cross-breeds are called by the name of dogs. But the catalouge graded according to their relative value differentiates between the swift, the slow, the cunning, the house keeper, the hunter, every one according to the special quality which generous nature has given him, and according to which quality he receives some special epithet, apart from the general list in which all of them are written as 'dogs'. The same holds good in the case of men. Let me know if you have some position among men, and that position is not in the worst grade of men; then I will confide that matter to you by doing which you will put an end to your enemy and you will also become dear and loving to us, whose health is imperfect, as long as he lives and will become perfect when he dies.

Second Murder. My lord, I am a man who has been infuriated by the blows and slaps of the world to such an extent that I am prepared to do anything to vex the world.

First Murderer. And I am another who has been worried with misfortunes, dragged this way and that way,

That I would set my life on any chance,
To mend it or be rid *on't*[1]

Macbeth. Both of you
Know Banquo was your enemy.

Both Murderers. True, my lord.

Macbeth. So is he mine, and in such bloody distance
That every minute of his *being*[2] thrusts
Against my near'st of life : and though I could
With barefaced power sweep him from my sight,
And bid my will avouch it, yet I must not,
For[3] certain friends that are both his and mine,
Whose loves I *may not*[4] drop, but wail his fall
Who I myself struck down : and thence it is
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

Second Murderer. *We shall*[5] my lord,
Perform what you command us.

First Murderer. Though our lives—

Macbeth. Your spirits shine through you. Within this hour at most,
I will *advise*[6] you where to plant yourselves,
Acquaint you with the perfect spy o' the time,
The moment on't ; for't must be done to-night,
And something from the palace ; always thought
That I require a clearness : and with him—
To leave no *rubs*[7] nor *botches*[8] in the work—
Fleance his son, that keeps him company,
Whose absence is no less *material*[9] to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart :
I'll come to you anon.

[1] of it
[2] existence
[3] on account of
[4] cannot
[5] we will
[6] instruct
[7] imperfections
[8] flaws
[9] important

that I am prepared to risk my life on any chance to improve it or lose it.

Macbeth. I hope both of you are convinced that Banquo was your enemy.

Both Murderers. Yes, we are, my lord.

Macbeth. He is also my enemy, and is such a dangerous enemy that every minute of his existence is as a valiant attack on my vital parts. Though I could by an unblemishing exercise of my power remove him from my sight, and make my will my reason for doing it, yet I must not do it, for I have friends who are also his friends and whose love I cannot give up. Moreover, I should have to bewail the death of him whom I would have killed myself. That is the reason why I seek your help. Thus I would be able to conceal the deed from the public for several important reasons.

Second Murderer. We will, my lord, do whatever you order us.

First Murderer. Even if we may have to risk our lives—.

Macbeth. Your courage is apparent from you now. Within this hour at the latest, I will instruct you where you should lie in ambush for Banquo and tell you the fit moment as determined by the closest scrutiny (of some other person who will be appointed to do so and asked to inform you about it), for this deed must be done tonight and somewhat away from the palace, it being always remembered that it is necessary that I should not be suspected of having my hand in the matter. And, in order to do the deed without any flaws and blemishes, his son Fleance that accompanies him and whose death is as important to me as his father's, must suffer the same fate as will be inflicted upon Banquo. Retire and come to a difinite decision. I shall come to you immediately.

Both Murderers. We are *resolved*[1], my lord.
Macbeth. I'll call upon you straight: abide within.
[*Exeunt Murderers.*
It is concluded: Banquo, thy soul's flight,
If it find heaven, must find it out to-night. [*Exit.*

SCENE II. THE PALACE

Enter Lady Macbeth and a Servant

Lady Macbeth. *Is*[2] Banquo gone from *court*[3]
Servant. Ay, madam, but returns again to-night.
Lady Macbeth. Say to the king, I would attend his leisure
For a few words.
Servant. Madam, I will. [*Exit.*
Lady Macbeth. Naught's *had*[4], all's *spent*[5],
Where our desire is got without *content*[6]:
'Tis safer to be that which we destory,
Than by destruction dwell in doubtful joy.

Enter Macbeth

How now, my lord! why do you *keep alone*[7]
Of *sorriest*[8] fancies your companions making;
Using[9] those thoughts which should indeed have died
With them they think on? Things *without*[10] all remedy
Should be without regard: what's done is done.
Macbeth. We have scotch'd the snake, not killed it:

[1] determined
[2] has
[3] the palace
[4] gained
[5] lost
[6] peace of mind
[7] remain alone
[8] saddest
[9] cherishing
[10] beyond

Both Murderers. We are determined, my lord.

Macbeth. I shall call you immediately. Wait inside.

[*Exeunt Murderers.*

The matter is decided. Banquo, your soul will be despatched, if it can go to heaven, tonight without fail.

[*Exit.*

SCENE II. THE PALACE

Enter Lady Macbeth and a Servant

Lady Macbeth. Has Banquo gone away from the palace ?

Servant. Yes, Madam, but he will return tonight.

Lady Macbeth. Tell the king that I should like to speak a few words with him when he is at leisure.

Servant. Madam, I will. [*Exit.*

Lady Macbeth. In cases in which we have attained the object of our desires, but have not, at the same time, attained peace of mind, we have, in fact, gained nothing but have lost all. It is safer to be the victim whom we destroy than live in a state of suspense by ruining him.

Enter Macbeth

How are you now, my lord ? Why do you remain alone, making saddest fancies to be your companions ? Why do you cherish those thoughts which should have died with their subject (*i.e.*, Duncan). Things beyond remedy should not be thought. What is done is finished.

Macbeth. We have wounded the snake and not killed

She'll *close*[1] and be herself, whilst our *poor*[2] malice
Remains in danger of her former tooth.
But let the frame of things *disjoint*[3], both the worlds *suffer*[4],
Ere we will eat our meal in fear and sleep
In the affliction of these terrible dreams
That shake us nightly : better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave ;
After life's fitful fever he sleeps well ;
Treason has done his worst : not steel, nor poison,
Malice domestic, foreign levy, nothing,
Can *touch*[5] him further.

Lady Macbeth. Come on ;
Gentle my lord; *sleek o'er*[6] your rugged looks ;
Be bright and *jovial*[7] among your guests to night.

Macbeth. So shall I, love ; and so, I pray, be you :
Let your remembrance apply to Banquo ;
Present him eminence, both with eye and tongue :
Unsafe the while that we
Must *lave*[8] our honours in these flattering streams,
And make our faces *vizards*[9] *to*[10] our hearts.
Disguising what they are.

Lady Macbeth. You must leave *this*,[11]

[1] heal up
[2] feeble; useless
[3] fall to pieces
[4] perish
[5] afflict
[6] make smooth
[7] merry
[8] wash; bathe
[9] masks
[10] to conceal
[11] such thoughts

it. She will heal up and be as dangerous as before, while our malice, weak as compared with the poison of the snake, remains as much in danger as before. But let the whole fabric of the world fall to pieces and let the heavens and the earth perish, before we will eat our meal in fear, and sleep dreaming of horrors that make us tremble at night. It is better to be with those whom we have killed in order to gain our happiness, than to lie, in extreme mental torture with our mind upon the rack (bed of torture). Duncan lies buried in his grave, and sleeps well after the bustle and worry of life. Treason has done its worst to him. Neither steel nor poison, neither treason at home nor foreign forces can afflict him any more.

Lady Macbeth. Come on, my noble lord, smooth your rough looks; look bright and happy among your guests tonight.

Macbeth. I shall look so, my beloved; and I request you also to look so. Let what you ask me to do, be done by you towards Banquo (*i e.*, you also look bright and cheerful to Banquo). Show high respect to him both by your looks and words. For the time being we are unsafe and we must keep our dignities clear from suspicion by means of flattering Banquo. We must make our faces masks to conceal the ideas hidden in our hearts and disguise our true nature.

Lady Macbeth. You must dismiss such thoughts.

Macbeth. O, full of *scorpions*[1] is my mind, dear wife!
Thou know'st Banquo and his Fleance live.

Lady Macbeth. But in them nature's copy's not *eterne*[2]

Macbeth. There's comfort yet; they are assailable;
Then be thou *jocund*[3]: ere the bat hath flown
His *cloister'd*[4] flight, ere *to*[5] black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

Lady Macbeth. What's to be done?

Macbeth. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, seeling night,
Scarf up the tender eye of pitiful day;
And with thy bloody and invisible hand
Cancel and tear to pieces this great bond
Which keeps me pale! *Light thickens*,[6] and the crow
Makes wing to the rooky wood:
Good things of day begin to droop and *drowse*[7],
Whiles night's black agents to their preys do rouse.
Thou *marvell'st*[8] at my words: but *hold thee still*;[9]
Things bad[10] begun make strong themselves by *ill*;[11]
So, prithee, go with me. [*Exeunt.*

[1] tormenting thoughts
[2] eternal
[3] merry
[4] within cloisters
[5] in obedience to
[6] It is growing dark
[7] grow drowsy
[8] wonder
[9] be patient
[10] evil things
[11] furter evil things

Macbeth. O dear wife! my mind is full of tormenting thoughts. You know that Banquo and Fléance are still alive.

Lady Macbeth. But their tenure of life is not permanent.

Macbeth. There is still some consolation, for they are open to attack. Then be you happy. Before the bat has flown within cloisters and before, in response to the call of black Hecate, the beetle that is carried by hard wing-cases, has rung—by humming drowsily—a peal which causes night to gape with drowsiness, there shall be done a deed of a most frightful nature.

Lady Macbeth. What is to be done?

Macbeth. Do not worry to know it, my darling, till it is done and you praise it. O night that closes the eyelids, come and cover, as with a scarf, the delicate eye of pitiful day; and with your murderous and invisible hand cancel and tear to pieces the bond by which Banquo and Fleance hold their tenure of life. It is growing dark, and the crows fly to the wood which is their haunt. Good things of day begin to grow drowsy, and the evil things of night rise to go to their respective kinds of prey. You wonder at my words, but be patient. Evil things once begun, gain strength by further evil things. So, I request you, to come with me.

[*Exeunt*.

SCENE III. A PARK NEAR THE PALACE

Enter Three Murderers

First Mur. But who did bid thee join with us?
Third Murderer. Macbeth.
Sec. Mur. He needs not our mistrust; since he delivers
Our *offices*[1] and what we have to do,
To the direction just.
First Murderer. Then stand with us.
The west yet glimmers with some streaks of day:
Now spurs the lated traveller apace
To gain the *timely*[2] inn; and near approaches
The subject of our watch.
Third Murderer. Hark! I hear horses.
Ban. [*Within*] Give us a light there, ho!
Second Murderer. Then 'tis he: the rest
That are within the note of expectation
Already are i' the court.
First Murderer. His horses go about.
Third Murderer. Almost a mile: but he does usually,
So all men do, from hence to the palace-gate
Make it their walk.
Second Murderer. A light, a light!
Third Murderer. 'Tis he.
First Murderer. Stand to't.

Enter Banquo, and Fleance with a torch

Banquo. *It*[3] will be rain to-night.
First Murderer. Let *it*[4] come down.
[*They assault Banquo.*

[1] duties
[2] in time
[3] there
[4] blow

SCENE III. A PARK NEAR THE PALACE

Enter three Murderers

First Murderer. But who asked you to join us ?

Third Murderer. Macbeth.

Second Murderer. We must not distrust him, when we see that he reports correctly our duties, and what we have to do, exactly as we were directed.

First Murderer. Then stand with us. The west is yet bright with streaks of daylight. Now the belated traveller moves quickly to reach some inn in time, and the person for whom we are waiting, approaches us.

Third Murderer. Listen ! I hear the sound of the hoofs of horses.

Banquo. [*Within*] Bring a light here, ho !

Sound Murderer. Then it is Banquo. The other persons that are on the list of expected guests have already arrived at the palace.

First Murderer. His horses go by the longer way.

Third Murderer. The distance from here to the palace is almost a mile ; but he, like other people, usually walks this distance on foot.

Second Murderer. Bring a light, bring a light !

Third Murderer. It is he.

First Murderer. Keep firm.

Enter Banquo, and Fleance with a torch

Banquo. It will rain to-night.

First Murderer. Let the blow fall on his head.

[*They attack Banquo.*

Banquo. O, treachery! Fly, good Fleance, fly, fly, fly!
Though mayst revenge. O slave!

[*Dies. Fleance escapes,*

Third Mur. Who did *strike out*[1] the light?

First Murderer. Was't not the way?

Third Mur. There's but one *down*[2]; the son is fled.

Second Murderer. We have lost
But half of our affair.

First Murderer. Well, let's *away*[3], and say how much is done.

[*Exeunt.*

[1] put down
[2] killed
[3] go

SCENE IV. THE SAME. HALL IN THE PALACE

A banquet prepared. Enter Macbeth, Lady Macbeth Ross, Lennox, Lords, and Attendants.

Macbeth. You know your own *degrees*[4], sit down: at first
And last the hearty welcome.

Lords. Thanks to your majesty.

Macbeth. Ourself will mingle with society,
And play the humble host.
Our hostess keeps her state, but *in best time*[5]
We will require her welcome.

Lady Mach. Pronounce it for me, sir, to all our friends:
For my heart *speaks*[6] they are welcome.

[4] ranks; positions at table
[5] at the proper time
[6] says

Banquo. O treachery! Run away, good Fleance, run away, run away! You may avenge my murder. O rogue!

[*Dies, Fleance escapes.*

Third Murderer. Who put out the light?

First Murderer. Was not that the right thing to do?

Third Murderer. Only one has been killed. The son had escaped.

Second Murderer. We have lost the best half of our affair.

First Murderer. Well, let us go, and tell the king how much of the affair has been done by us.

SCENE IV. THE SAME. HALL IN THE PALACE

A banquet prepared, Enter Macbeth, Lady Macbeth, Ross, Lennox, Lords and Attendants

Macbeth. You know your ranks; take your seats according to your ranks. From the beginning to the end of the feast, I accord you a hearty welcome.

Lord. Thanks to Your Majesty.

Macbeth. We shall mix with you and play the part of the humble host. Our hostess is seated in her chair of state, but at the proper time we will ask her to welcome all of you.

Lady Macbeth. My lord, welcome heartily all our friends in my behalf, for my heart says that they are welcome.

Macb. See, they encounter thee with their hearts' thanks.
Both sides are even : here I'll sit i' the midst:

Enter first Murderer to the door

Be *large*[1] in mirth ; anon we'll drink a measure
The table round. [*Approaching the door.*] There's blood upon thy face.

Murderer. 'Tis Banquo's then.

Macbeth. 'Tis better thee without than he within.
Is he *dispatch'd*[2] ?

Murderer. My lord, his throat is cut ; that I did for him.

Macb. Thou art the best o' the cut-throats : yet he's good
That did the like for Fleance : if thou didst it,
Thou art the nonpareil.

Murderer. Most royal sir,
Fleance is 'scaped.

Macbeth. Then comes my fit again : I had else been *perfect*[3] ;
Whole as the marble, founded as the rock,
As broad and general as the casing air :
But now I am cabin'd, cribb'd, confined, bound in
To *saucy*[4] doubts and fears. But Banquo's *safe*[5] ;

Murderer. Ay, my good lord: safe in a ditch he *bides*,[6]
With twenty trenched gashes on his head ;
The least a death to nature.

[1] free
[2] put to death
[3] completely secure
[4] insolent unbounded violent
[5] safely dispatched
[6] stays

Macbeth. See, they respond to your welcome with thanks as hearty. There are equal number of guests on each of my side ; here I will take my seat in the middle.

Enter first Murderer to the door

Enjoy yourself freely. Soon we will drink a health which shall go round the whole table.

[*Approaching the door.*

There are stains of blood on your face.

Murderer. It is Banquo's blood then.

Macbeth. The blood is better outside you than inside him. Is he killed ?

Murderer. My lord, his throat is cut ; I did it myself.

Macbeth. Then you are the best of the murderers. Yet the man who did the same to Fleance, also deserves praise. If you did it, you have no equal.

Murderer. Our most respected king ! Fleance has escaped.

Macbeth. If that is so, my fit of fear comes upon me again. If Fleance has been killed, I would have been completely secure, would have been sound like the marble, firm like the rock, as absolutely free and unrestrained as the air the surrounds the earth ; but now that Fleance is alive, I am imprisoned, shut up, and confined ; and am dominated by insolent doubts and fears. But has Banquo been safely killed ?

Murderer. Yes, my good lord, he lies safely in a ditch, with twenty deep cut wounds on his head, the smallest of which would be enough to kill a man.

Macbeth. Thanks for that :
There the grown serpent lies ; the worm that's fled
Hath nature that in time will venom breed,
No teeth for the present. Get thee gone : to-morrow
We'll hear, ourselves, again. [*Exist Murderer.*

Lady Macbeth. My royal lord,
You do not give the cheer : the feast is sold
That is not often vouch'd, while 'tis a making,
'Tis given with welcome : to feed were best at home ;
From thence the sauce to meat is ceremony :
Meeting were bare without it.

Macbeth. Sweet remembrancer !
Now, good digestion wait on appetite,
And health on both !

Lennox. May't please your highness sit.

[*The Ghost of Banquo enters, and sits in Macbeth's place.*

Mach. Here had we now our country's honour roof'd,
Were the *graced*[1] person of our Banquo present ;
Who[2] may I rather *challenge*[3] for unkindness
Than pity for mischance !

Ross. His absence, sir,
Lays blame upon his promise. Please't your highness
To *grace*[4] us with your royal company.

Macbeth. The table's full.

Lennox. Here is a place reserv'd, sir.

Macbeth. Where ?

[1] gracious
[2] whom
[3] reproach
[4] favour

Macbeth. Thanks for that. That full grown snake lies dead. The young snake, that has fled, has no teeth at present, but will become poisonous in course of time. You may go away now. Tomorrow we will (hear ourselves) talk again.

Lady Macbeth. My royal lord, you do not accord to your guests the cheerful welcome (which they expect of you). A feast is no feast—it is a meal purchased with money—if it is not often asserted by the host, during its course, that the guests are heartily welcome. More eating can best be done at home. Away from home, some ceremonial courtesy is required to give relish to the food. A feast would be cold and incomplete without it.

Macbeth. Thanks for your reminding me about it. Now let keen appetite be followed by digestion ; and both of them by good health.

Lennox. Will your royal highness take a seat ;

[*The Ghost of Banquo enters, and sits in Macbeth's place.*

Macbeth. If the gracious person of our Banquo were present in the banquet, we should now have under this roof all the distinguished persons who are an honour to our country. I will rather accuse Banquo of unkindness than pity him on account of his ill luck in not being here.

Ross. His absence, sir, shows that he has not kept his promise. Will Your Majesty honour us with your royal company.

Macbeth. All the chairs are occupied.

Lennox. There is a chair reserved for you, sir.

Macbeth. Where ?

Lennox. Here, my good lord. What is't that *moves*[1] your highness ?

Macbeth. Which of you have done this ?

Lords. What, my good lord ?

Macbeth. Thou canst not say I did it: never shake
Thy gory locks at me.

Ross. Gentleman, rise; his highness is not well.

Lady Macbeth. Sit, worthy friends : my lord is often thus,
And hath been from his youth : pray you, *keep seat*[2] ;
The fit is momentary : upon a thought
He will again be well : if much you *note*[3] him,
You *shall*[4] offend him, and extend his passion :
Feed, and regard him not. Are you a man ?

Macbeth. Ay, and a bold one, that dare look on that
Which might *appal*[5] the devil.

Lady Macbeth. O proper stuff !
This is *the very*[6] painting of your fear :
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors *to*[7] true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself !
Why do you make such *faces*[8] ? When all's done,
You look but on a stool.

Macbeth. Prithee, see there ! behold ! look ! lo ! how say you ?
Why, what care I ? If thou canst nod, speak too.

[1] agitates
[2] remain seated
[3] notice
[4] are sure to
[5] terrify
[6] merely the
[7] compared with
[8] grimaces

Lennox. Here my good lord. What is that agitates you, sir?

Macbeth. Which of you have done this?

Lords. What, my good lord?

Macbeth. You cannot say that I murdered you. Do not shake your bloody hair at me.

Ross. Gentlemen, please get up. The king is not well.

Lady Macbeth. Sit, noble friends. My lord often falls into such fits, and has been falling into such fits since his youth. I request you to remain seated. The fit will last only for a moment. He will be well again in a trice. If you take much notice of him, you are certain to offend him, and increase his agitation. Please go on taking your meal and do not take notice of him. [To Macbeth] Are you a man?

Macbeth. Yes, and a bold man that has the courage to look at that which might frighten the very devil.

Lady Macbeth. O fine nonsense! This is merely the image depicted by your fear. This is another phantom like the visionary dagger which, you said, led you to Duncan. O, these gusts of feat and sudden fits, impostors as compared with true fear, would be thoroughly appropriate to the tale narrated by a woman while sitting by the fire in winter, for which she had no anthority other than that of her grandmother. Your behaviour is the very impersonation of shame. Why do you make much grimaces? After all, you are looking at a vacant stool.

Macbeth. I request you, see there! see! look! lo! how do you say that I look at a vacant stool? Why, what do I care for you (the ghost)? If you can move your head, you must be able to speak as well. If tombs and

If *charnel-houses*[1] and our graves must send
Those that we bury back, our monuments
Shall be the *maws*[2] of kites. [*Ghost disappears.*

Lady Macbeth. What, quite unmann'd in folly ?

Macbeth. If I stand here, I saw him.

Lady Macbeth. Fie, for shame !

Macbeth. Blood hath been shed ere now, i' the olden time,
Ere humane statute purged the gentle weal ;
Ay, and since too, murders have been perform'd
Too terrible for the ear : the time has been,
That, when the brains were out, the man would die,
And there an end ; but now they rise again,
With twenty *mortal murders*[3] on their crowns,
And push us from our stools: this is more strange
Than such a murder is.

Lady Macbeth. My worthy lord,
Your noble friends do *lack*[4] you.

Macbeth. I do forget :
Do not *muse*[5] at me, my most worthy friends :
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all ;
Then I'll sit down. Give me some wine, fill full.
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss ;
Would he were here ! to all, and him, we thirst,
And all to all.

Lords. Our duties, and the pledge.

[1] tombs
[2] stomach
[3] fatal wounds
[4] miss
[5] wonder

our graves must send back the bodies that we bury in them, we must not bury the dead so that the birds of prey may devour them and thus serve as their tombs.

[*Ghost disappears.*

Lady Macbeth. What, are you so possessed by foolish fancies as to be utterly un-nerved by them ?

Macbeth. As sure as I stand here, I saw him.

Lady Macbeth. Shame upon him for behaving in this manner !

Macbeth. Murders have been committed in the past, before laws purified society and made it gentle. Yes, and since then murders too terrible to be heard, have been committed. But in the past, if the brains of a man were dashed out, the man died and there the matter ended ; but now the owners of the brains rise again, with twenty fatal wounds on their heads and occupy the chair reserved for us. This is stranger than such a murder.

Lady Macbeth. My noble lord, your noble friends miss you at the table.

Macbeth. I am sorry I forgot my duties to you. Do not wonder at me, my most noble friends. I have a strange weakness, which does not worry those who are familiar with me. Come, I wish love and health to all of you. I will now take my seat. Give me some wine, filling the glass to the brim. I drink to the health of all sitting at the table, and also to that of Banquo whose absence I feel too much. I wish he were here. The thirst which I feel is a longing to drink to the health of all present and to that of Banquo also. I express my all good wishes to all.

Lords. We assure you of our homage to you and drink to your health.

Re-enter Ghost

Macbeth. *Avaunt*[1] ! and quit my sight ! let the earth hide thee !
Thy bones are marrowless, thy blood is cold ;
Thou hast no speculation in those eyes
Which thou dost glare with !

Lady Macbeth. Think of this, good *peers*[2],
But as a thing of custom : 'tis *no other*[3] ;
Only it[4] spoils the pleasure of the time.

Macbeth. What man dare, I dare :
Approach thou like the *rugged*[5] Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger ;
Take any shape but that, and my firm *nerves*[6]
Shall never tremble : or be alive again,
And *dare*[7] me to the desert with thy sword ;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow !
Unreal mockery, hence ! [*Ghost disppears.*
Why, so ; being gone,
I am a man again. Pray you, sit still.

Lady Macbeth. You have *displaced*[8] the mirth, *broke*[9] the good meeting,
With most *admired disorder.*[10]

Macbeth. Can such things be,
And *overcome*[11] us like a summer's cloud,
Without our special wonder ? You make me strange
Even to the disposition that I *owe*[12],
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanch'd with fear.

Ross. What sights, my lord ?

[1]away ! be gone
[2]equals ; noblemen
[3]nothing else
[4]it only
[5]rough ; shaggy
[6]sinews
[7]challenge
[8]thrown into confusion
[9]broken ; interrupted
[10]strange confusion
[11]come over
[12]possess

Macbeth. Be gone! Get out of my sight! Let the earth conceal you. Your bones have no marrow in them, and your blood is cold. Your eyes have no sight in them, though they stare at me.

Lady Macbeth. Consider this, O good noblemen, as something habitual; it is nothing unusual with him. Only it spoils the joy of tonight's feast.

Macbeth. I can venture what a man can venture. (Addressing the ghost) You may come near me like the shaggy Russian bear, the armed rhinoceros, or the Hyrcanian tiger. You may assume any shape except that of Banquo, my firm sinews will never tremble. Or you may come to life again and challenge me to a duel in any lonely place. If I harbour fear, then you may call me a doll of a girl. Get away, O horrible ghost. Get away you unreal and vain imitation of man.

[*Ghost disappears.*

Well it has gone ; and it has vanished ; I am a man again. (*To the lords*) I request you, sit quietly.

Lady Macbeth. You have dispelled joy, interrupted the good meeting, with most wonderful confusion.

Macbeth. Can such things happen and come over us like a summer cloud without arousing any wonder ? You make me doubt the disposition of bravery I possess, when I find that you can see sights, and keep the redness of cheeks intact, while my cheeks have grown white with fear.

Ross. What sights, my lord ?

Lady Macbeth. I pray you, speak not; he grows worse and worse;
Question enrages him at once, good night:
Stand not upon the order of your going,
But go at once.

Lennox. Good night; and better health
Attend his majesty!

Lady Macbeth. A kind good night to all.

[*Exeunt all except Macbeth and Lady Macbeth.*

Mac. It will have blood; they say blood will have blood:
Stones have been known to move and trees to speak:
Augures and understood relations have
By *magot-pies*[1] and *choughs*[2] and rooks *brought forth*[3]
The secret'st man of blood. *What*[4] is the night?

Lady Macbeth. Almost at odds with morning, which is which.

Mac. How say'st thou, that Macduff denies his person
At our great bidding?

Lady Macbeth. Did you send to him, sir?

Macbeth. I hear it by the way; but I will send:
There's not a one of them but in his house
I keep a servant fee'd. I *will*[5] to-morrow—
And *betimes*[6] I will—to the weird sisters:
More shall they speak; for now I am *bent*[7] to know,
By the worst means, *the worst*[8]. For mine own good,
All *causes*[9] shall give way: I *am*[10] in blood

[1] magpies
[2] jackdaws
[3] brought to light
[4] How far advanced
[5] will go
[6] in good time
[7] determined
[8] the worst news
[9] considerations]
[10] have]

Lady Macbeth. I request you not to speak to him. for he is growing worse and worse. If you ask him questions, he will be irritated and I wish you good night at once. Do not mind the order in which you take your leave, but please go at once.

Lennox. Good night. May His Majesty's health become better !

Lady Macbeth. A kind good night to all of you !

[*Exeunt all except Macbeth and Lady Macbeth.*

Macbeth. Blood will have blood. They say that blood will not go unavenged. It is said that stones have betrayed the dead bodies buried under them, and trees have revealed the murders. 'Divinations and perception of inner connection of things and incidents' have, by magpies, jackdaws and rooks revealed the murderers who committed murders in utmost secrecy. How far advanced is the night ?

Lady Macbeth. The night is so far advanced that it is difficult to say whether it is night or morning.

Mac. What do you think of Macduff's refusal to come to the banquet even when invited by us ?

Lady Macbeth. Did you invite him, sir ?

Macbeth. I have heard of his refusal indirectly but I will get direct information by sending a messenger to him. There is no one lord in whose house I do not keep a paid servant. Tomorrow I will go, in good time, to see the witches. They will tell me more secrets, for I am determined to know the worst by adopting even the worst means to know them. For my own good I shall set aside all scruples. I have advanced so much in shedding blood

Stepp'd in so far that, should I wade *no more*[1],
Returning were as tedious as go o'er :
Strange things I have in head, that will to hand ;
Which must be acted ere they may be scann'd.

Lady Macbeth. You lack the season of all natures, sleep.

Macb. Come, we'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use :
We are yet but young in deed. [*Exeunt*.

SCENE V. *A heath.*

Thunder. *Enter the three* Witches *meeting* Hecate

First Witch. Why, how now, Hacate ! you look *angrily*[2].

Hecate. Have I not reason, beldams as you are,
Saucy and overbold ? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death ;
And I, the mistress of our charms,
The *close contriver*[3] of all harms,
Was never call'd to bear my part,
Or show the *glory*[4] of our art ?
And, *which*[5] is worse, all you have done
Hath been but for a wayward son,
Spiteful and wrathful ; who, as others do,
Loves for his own ends, not for you.
But make amends now : get you gone,
And at the pit of Acheron,

[1] no further
[2] an rily
[3] secret schemer
[4] magnificence ; beauty
[5] what

that even if I do not go any further, to return would be as difficult as to go to the other bank. I have in my brain strange ideas which will pass from conception to action, and which must be acted before they can be examined closely.

Lady Macbeth. You lack sleep which preserves all natures.

Macb. Come, we will go to sleep. The strange manner in which I have allowed myself to be abused is due to the fear felt by a beginner in crime—the fear that lacks the hardening of experience. We are yet young in committing murder.

SCENE V. *A heath*

Thunder. Enter the three Witches, meeting Hecate

First Witch. How are you Hecate? Why do you look angrily.

Hecate. Have I no reason to be angry with you, when I see that I have to deal with impudent and audacious hags? How could you dare to deal with Macbeth in enigmas and matters concerning death, while I, who wield supreme power over your charms and who plot secretly all harms, was never asked to take my part in the affair, or show the beauty of our art? And what is worse, you have done all this for a wilful fellow who is full of spite and anger and who, like others, seeks his own ends and does not like you. But rectify your mistake now. Go away and meet me in the morning at the pool of

Meet me i' the morning : thither he
Will come to know his *destiny*[1] :
Your *vessels*[2] and your *spells*[3] provide,
Your charms and every thing beside.
I am for the air ; this night I'll spend
Unto a dismal and a fatal end :
Great business must be wrought ere noon :
Upon the corner of the moon
There hangs a vaporous drop profound ;
I'll catch it ere it come to ground :
And that, distill'd by magic *sleights*[4],
Shall raise such artificial sprites
As by the strength of their illusion
Shall draw him on to his *confusion*[5] ;
He shall spurn *fate*[6], *scorn*[7] death, and bear
His hopes 'bove wisdom, grace and fear :
And you all know security
Is mortal's chiefest enemy.

[*Music and sound within*, "Come away, come away," &c.

Hark ! I am call'd ; my little spirit, see
Sits in foggy cloud, and stays for me. [*Exit.*

First Witch. Come, let's make haste : she'll soon be back again. [*Exeunt*

SCENE VI. *Forres. The palace*

Enter Lennox *and another* Lord

Lennox. My former speeches have but hit your thoughts.
Which can interpret further : only, I say,
Things have been strangely *borne*[8]. The gracious Duncan

[1] future
[2] utensils
[3] incantations
[4] artifices ; arts
[5] destruction ; ruin
[6] destiny
[7] disdain
[8] carried on

Acheron. He will come there to know his future. Provide yourselves with your utensils and your incantations, your charms and every other thing. I am now flying through the air. This night I shall spend in bringing about some fatal calamity ; and much of this work is to be done by me before noon. There lies a low-hanging drop of water upon the corner of the moon. I shall catch it before it falls to the ground, and I shall distil it by magical artifices. I shall raise spirits brought forth by art ; and they shall draw him to his destruction by the strength of their deceptive appearance. He will reject destiny with disdain, look down upon death, and entertain hopes that are not in accord with wisdom, grace and fear. And you all know that false confidence is the greatest enemy of man.

Music and songs within. "Come away, come away", etc.

See ; I am called. My attendant spirits sits on a misty cloud, and waits for me. [*Exit*

First Witch. Come let us make haste ; she will soon return. [*Exeunt*

SCENE VI *Forres. The palace*

Enter Lennox and another Lord

Lennox. My former speeches have but fallen in with your thoughts which can interpret and expand my meaning. I have only to say that the thing have been strangely conducted. The kind Duncan was pitied by

Was pitied of Macbeth : marry, he was dead :
And the right-valiant Banquo walk'd too late ;
Whom, you may, say, if 't please you, Fleance kill'd,
For Fleance fled : men must not walk too late.
Who cannot want the thought, how *monstrous*[1]
It was for Malcolm and for Donalbain
To kill their gracious father ? damned fact !
How it did grieve Macbeth ! did he not straight
In pious rage the two delinquents tear,
That were the slaves of drink and *thralls*[2] of sleep ?
Was not that nobly done ; Ay, and wisely too ;
For 'twould have anger'd any heart alive
To hear the men deny't. So that, I say,
He has borne all things well : and I do think
That, had he Duncan's sons under his key—
As, an't please heaven, he shall not—they should find
What 'twere to kill a father ; so should Fleance
But, peace ! for from *broad*[3] words, and 'cause he fail'd
His presence at the *tyrant's*[4] feast, I hear
Macduff lives in disgrace : sir, can you tell
Where he bestows himself ?

Lord. The son of Duncan,
From whom this tyrant holds the due of birth,
Lives in the English court, and is received
Of[5] the most pious Edward with such grace
That the *malevolence*[6] of fortune nothing
Takes from his high respect : thither Macduff
Is gone to pray the holy king, upon his aid

[1] inhuman
[2] slaves ; bondsmen
[3] free
[4] usurper
[5] by
[6] enmity

Macbeth; but by Mary, he was dead (when he was pitied by Macbeth). And the really brave Banquo walked too late at night (and met his death), and he is said to be killed by Fleance because Fleance fled. So men must not walk too late at night. Who can fail to think how inhuman it was for Malcolm and Donalbain to kill their kind father? What a hateful deed it was! How it pained Macbeth! Did he not at once in holy anger kill the two servants who failed in their duty and who were the slaves of drink and bondsmen of sleep? Yes, he did it wisely because it would have grieved the heart of any human being to hear that the men denied their deed. So I say that he has managed all matters pretty well. I think that had he found Duncan's sons in a preson—but now as God pleases, he would never find them—they would have learnt what were the plenty of killing a father. Similarly, Fleance would also have learnt the penalty of killing his father. But let us keep quiet! I hear that on account of some free speaking and his absence from the tyrant's feast, Macduff lives in disgrace. Sir, can you tell where he has taken up his abode?

Lord. Malcolm, the son of Duncan, from whom the tyrant withholds his rightful inheritance, lives in the court of the king of England, and is received so gracefully by the most pious Edward that the enmity of fortune does, in no way, lessen the high respect that is due to him. Macduff has also gone there to request the holy king to secure for Malcolm the aid of Northumberland and

To *wake*[1] Northumberland and warlike Siward :
That, by the help of these—with Him above
To ratify the work—we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,
Do *faithful*[2] homage, and receive free honours ;
All which we pine for now : and this report
Hath so exasperate the king that he
Prepares for some attempt of war.

Lennox. Sent he to Macduff ?

Lord. He did : and with an absolute "Sir, not I,"
The cloudy messenger turns *me*[3] his back,
And hums, as who should say, "You'll *rue*[4] the time
That *clogs*[5] me with the answer."

Lennox. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he comes ; that a swift blessing
May soon return to this our suffering country
Under a hand accursed !

Lord. I'll send my prayers with him.

[*Exeunt*.

[1]call to arms
[2]loyal; i.e., to the royal king
[3]look you; mark this
[4]be sorry for; lament
[5]burdens

Siward, so that with their help and God's approval we may again eat our meals in safety and sleep soundly at night, remove the bloody knives from our feasts and banquets, pay legitimate homage to the rightful king and receive honours freely (in return for our faithful homage). We languish with longing for this things that are not existing at present. The news of the flight of Macduff has made the king so angry that he is making preparation to wage a war.

Lennox. Did he send for Macduff ?

Lord. Yes, he did. The messenger became sullen on receiving a refusal for his answer, turned him back upon Macduff, and muttered to himself, like one who would say, if he spoke out his thoughts, "You will curse the time when you burdened me with this reply."

Lennox. And this refusal might advise him to be cautious, and keep as far away (from Macbeth) as he wisely can. Some pious angel may fly to the English court and convey his message before he reaches there, so that a swift blessing may soon return to our country which is suffering under a cruel hand,

Lord. I will pray Macduff. [*Exeunt.*

ACT IV

SCENE I : *A cavern. In the middle, a boiling caldron*

Thunder. Enter the three Witches

First witch. Thrice the brinded cat hath mew'd.

Second witch. Harpier *cries*[1] "'tis time, 'tis time."

First witch. Round about the caldron go ;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights hast thirty-one
Swelter'd[2] *venom*[3] sleeping got,
Boil thou first i' the charmed got.

All. Double, double toil and trouble ;
Fire burn and caldron bubble.

Second witch. *Fillet*[4] of a *fenny*[5] snake,
In the caldron boil and bake ;
Eye of newt and toe of frog,
Wool[6] of bat and tongue of dog,

[1] gives the signal
[2] exuded
[3] poison
[4] slice
[5] marshy
[6] down; soft feathers

ACT IV

SCENE 1. *A cavern. In the middle, a boiling cauldron*

Thunder. Enter the three Witches

First witch. The streaked cat has mewed thrice.

Second witch. The hedgehog uttered a shrill cry four times.

Third witch. The demon Harpier cries. "It is time to begin."

First witch. Walk round the cauldron and throw in it the poisoned bowels of the animals. Boil first in the charmed pot the toad that has exuded the poison like sweet from its skin after sleeping for thirty one days and nights, under a cold stone.

All. Let us redouble our labour and efforts. Let fire burn and cauldron boil.

Second witch. Boil and bake the slices of a marshy snake in the cauldrom. And to them the eye of a newt, toe of a frog, the wool of a bat, the tongue of a dog, the

Adder's fork and blind-worm's sting,
Lizard's leg and *howlet's*[1] wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

All. Double, double toil and trouble;
Fire burn and caldron bubble.

Third Witch. Scale of dragon, tooth of wolf,
Witches' mummy, *maw*[2] and *gulf*
Of the ravin'd salt-sea shark,
Root of hemlock *digg'd*[3] i' the dark,
Liver of blaspheming Jew,
Gall of goat, and *slips*[3] of yew
Sliver'd[5] in the moon's eclipse.
Nose of Turk, and Tartar's lips.
Finger of birth strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab:
Add thereto a tiger's *chaudron*[6],
For the *ingredients*[7] of our caldron.

All. Double, double toil and trouble:
Fire burn and caldron bubble.

Second Witch. Cool it with a baboon's blood,
Then the charm is *firm*[8] and *good*[9].

ENTER HECATE

Hecate. O, well done! I *commend*[10] your pains;
And every one shall share i' the gains:
And now about the caldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[*Music and song.* "Black spirits," &c. *Hecate retires*

[1] owlet
[2] stomach
[3] dug
[4] twigs
[5] torn off
[6] entrails
[7] component parts
[8] strong
[9] effective; powerful
[10] praise

forked tongue of a viper, the sting of a glow-worm, the leg of a lizard, and the wing of an owl. Let them bubble like an infernal broth in order to prepare a charm capable of producing great trouble.

All. Let us redouble our labour and efforts. Let fire burn and cauldron boil.

Third Witch. Make the broth thick and slimy by mixing the following ingredients in our cauldron :—the scale of a dragon, the tooth of a wolf. the preserved corpse of a witch, the stomach and gullet of a ravenous shark that is found in the saltish water of the sea, the root of hemlock dug up in the dark, the liver of the Jew who denies the divinity of Christ, the life of a gnat, the slices of yew (a poisonous tree) cut off during a lunar eclipse, the nose of a Turk, the lips of a Tartar, the finger of baby strangled at the time of birth and given birth to in a ditch by a whore. Add the entrails of a tiger to all these ingredients.

All. Let us redouble our labour and efforts. Let fire burn and cauldron boil.

Second Witch. Cool the broth with the blood of a baboon. Then the charm becomes strong and powerful.

ENTER HECATE

Hecate. You have done well ! I appreciate your labour, and every one of you shall share the gains. Now sing round the cauldron in a circle just as the fairies sing their songs in a circle, and cast thereby a charm upon all that you have put in the cauldron.

[*Music and song*, "Black spirits," etc.,

[*Hecate retires*.

Second Witch. By the pricking of my thumbs
Something wicked this way comes : [*Knocking*
Open, locks,
Whoever knocks !

ENTER MACBETH

Macb. How now, you secret, black, and mid-
night hags !
What is't you do ?
All. A deed without a name
Macbeth. I *conjure*[1] you, by that which you
profess.
Howe'er you come to know it, answer me :
Though you untie the winds and let them fight
Against the churches ; though the *yesty*[2] waves
Confound[3] and swallow navigation up ;
Though blanded corn be lodged and trees blown
down ;
Though castles *topple*[3] on their *Warder's*[5] heads ;
Though palaces and pyramids do *slope*[6]
Their heads to their foundations ; though the
treasure
Of nature's *germens*[7] tumble all together,
Even till destruction sicken ; answer me
To what I ask you,
First Witch. Speak.
Second Witch Demand.
Third Witch. We'll answer.
First Witch. Say, if thou'dst rather hear it
from our mouths.
Or from our masters ?
Macbeth. Call'em, let me see'em

[1] adjure ; solemnly call upon
[2] foaming ; seething [3] destroy
[4] tumble down
[5] keepers
[6] bow
[7] germs ; buds ; shoots

Second Witch. From the sudden pain in my thumbs, I conclude that some wicked creature is coming this way.

[*Knocking.*

Let the door be opened for any one who knocks.

Enter Macbeth

Macbeth. You secret, black, and mysterious witches, what are you doing here ?

All. A deed that has no name.

Macbeth. I solemnly call upon you, in the name of your magic, to answer my questions ; it is immaterial for me the way in which you get them. Though you let the winds loose from all control and let them strike against the churches ; though the foaming waves destroy and swallow up ships, though unripe corn be laid almost flat and trees thrown down, though castles fall down on the heads of their sentinels, though palaces and pyramids bow their heads to their foundations, though the treasure of nature's germs be all thrown into a confused heap till the destruction grows weary of its work of destroying, yet answer my questions.

First Witch. Speak.

Second Witch. Ask.

Third Witch. We shall answer your questions.

First Witch. Tell us if you will hear the answers to your questions from us or from our masters ?

Macbeth. Call them ; let me see them.

First Witch. Pour in *sow's*[1] blood, that hath eaten
Her nine farrow ; grease that's sweaten
From the murderer's gibbet throw
Into the flame.

All. Come, high or low ;
Thyself and office *deftly*[2] show !

Thunder. First Apparition : *an armed Head*

Macb. Tell me, thou unknown power,—

First Witch. He knows thy thought :
Hear his speech, but say thou naught

First Apparition. Macbeth ! Macbeth! Macbeth ! beware Macduff :
Beware the thane of Fife. Dismiss me : enough.
[*Descends.*

Macb. Whate'er thou art, for thy good caution, thanks ;
Thou hast harp'd my fear aright : but one word more,—

First Witch. He will not be commanded : here's another,
More *potent*[3] than the first.

Thunder. Second Apparition : *a bloody Child*

Second Apparition. Macbeth ! Macbeth ! Macbeth !

Macbeth. Had I three ears, I'ld hear thee.

Second Apparition. Be *bloody*[4], bold, and *resolute*[5] ; *laugh to scorn*[6]
The power of man, for none of woman born
Shall harm Macbeth. [*Descends.*

Macbeth. Then live, Macduff : what need I fear of thee ?

[1] female pig
[2] cleverly
[3] strong ; powerful
[4] cruel ; murderous
[5] determined ; bold
[6] deride

First Witch. Pour into the cauldron the blood of sow that has eaten her litter of nine. Put into the fire the grease that has fallen in sweat from the gallows on which a murderer was hanged.

All. Come, whether of high or of low rank; show yourselves and your work cleverly.

Thunder : *First* Apparition *appears in the shape of armed Head*

Mac. Tell me, O unknown power,—

First Witch. He knows what is passing in your mind. Hear what he says, but speak nothing to him.

First Apparition. Macbeth! Macbeth! be on your guard against Macduff; be on your guard against the thane of Fife. Let me go. I have said enough.

[*Descends.*

Macbeth. Whoever you my be, I thank you for the warning that you have given me. You have struck, as it were, the keynote of my fear, but I have to ask you one more question.

First Witch. He refuses to receive any commands. Here is another apparition, more powerful than the first.

Thunder : *Second* Apparition *appears in the form of a blood Child*

Second Apparition. Macbeth! Macbeth!

Macbeth. Had I three ears, I would hear you.

Second Apparition. Be bloody, bold, and determined. Look down upon the power of man, because none born of woman shall harm you.

[*Descends.*

Macbeth. Then live, Macduff. What fear of you

But yet I'll make assurance double sure,
And take a bond *of*[1] fate : thou shalt not live ;
That I may tell pale-hearted fear it lies.
And sleep in spite of thunder.

Thunder. Third Apparition · *a Child crowned, with a tree in his hand.*

What is this,
That rises like the *issue*[2] of a king,
And wears upon his baby-brow the round
And top of sovereighty ?

All. Listen, but speak not to't.

Third Apparition. Be lion mettled, proud ; and take no care
We chafes, who *frets*[3], or where *conspirers*[4] are :
Macbeth shall never *vanquish'd*[5] be until
Great Birnam wood to high Dunsinane hill
Shall come against him. [*Descends.*

Macbeth. That will never be :
Who can impress the forest, bid the tree
Unfix his earth-bound root ? Sweet *bodements*[6] ! good !
Rebellion's head, rise never till the wood
Of Birnam rise, and our high placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs[7] to know one thing : tell me, if your art
Can tell so much : shall Banquo's issue ever
Reign in this kingdom ?

All. Seek to know no more.

Macbeth. I will be satisfied : deny me this,
And an eternal curse fall on you ! Let me know.

[1] from
[2] offspring
[3] rages
[4] conspirator
[5] defeated
[6] prediction
[7] beats; palpitates

need I have ? I will not let this assurance (that none born of woman shall harm me) suffice. To be doubly sure, I will make destiny give me a bond which it must keep. You shall not live, so that I may tell pale-faced fear that its predictions are false, and I may be able to sleep peacefully.

Thunder : *Third* Apparition *appears in the form of a crowned Child, with a tree in his hand.*

What is this apparition that rises like the son of a king, and wears an ornamented crown upon his eye brow.

All. Listen, but do not speak to it.

Third Apparition. Be bold and daring. Never mind who frets, who rages or where plotters against you are. You will never be defeated until the great wood of Birnam moves against you to the high hill of Dunsinane.

[*Descends.*

Macbeth. That will never happen. Who can compel the forest to save and who can order the tree to uproot itself ? Sweet predictions, I am quite safe. Rebellion's head will never rise against me till the wood of Birnam rises ; and I (high placed person) will live my allotted term of years and die a natural death. Yet my heart beats anxiously to know one thing. Tell me if your magic skill can tell this much to me : whether Banquo's descendants will ever rule this kingdom.

All. Do not seek to know more.

Macbeth. I must know this. If you deny me this, may an eternal curse fall on you ! Let me know why

Why sinks that caldron ? and what *noise*[1] is this ?
[*Hautboys*.

First Witch. Show !

Second Witch. Show !

Third Witch. Show !

All. Show his eyes, and grieve his heart;
Come like shadows, so depart !

A show of eight Kings, *the last with a glass in his hand* Banquo's *Ghost following*

Macbeth. Thou art too like the spirit of Banquo ; down !
Thy crown does *sear*[2] mine eyeballs, and thy hair,
Thou other *gold-bound*[3] brow, is like the first :
A third is like the former. Filthy hags !
Why do you show me this ? A fourth ? Start, eyes !
What will the line stretch out to the crack of doom ?
Another yet ? A seventh ? I'll see no more :
And yet the eighth appears, who bears a *glass*[4]
Which shows me *many more*[5] ; and some I see
That twofold balls and treble sceptres carry :
Horrible sight ! Now I see 'tis true ;
For the blood bolter'd Banquo smiles upon me,
And points at them for his. What, is this so ?

First Witch. Ay, sir, all this is so : but why
Stand Macbeth thus *amazedly*[6] ?
Come, sisters, cheer we up his *sprites*[7].
And show the best of our delights :
I'll charm the air to give a sound.

[1] music
[2] burn
[3] crowned
[4] mirror
[5] many other kings
[6] bewildered
[7] spirits ; feelings

the cauldron sinks and what this noise is. [*Hautboys.*

First Witch. Let him see!

Second Witch. Let him see!

Third Witch. Let him see!

All. Let him see with eyes and let his heart grieve. Let us come like shadows and depart like shadows.

A show of Eight Kings, *the last* with *a glass in his* hand; *Banquo's* ghost *following.*

Macbeth. You, (the first king), are much like the ghost of Banquo. Get away. Your crown scorches my eyeballs (and disables them to look at such a sight). And you, (the second king), whose forehead is crowned, your hair is like that of the first. The third (King) is like the former. O ugly witches! why do you show all this? The forth king! O my eyes! leap from your sockets. Is this the fifth king? Will this line of kings stretch to the noise of the Day of Judgment? Here is the sixth king. Is there the seventh also? I will not see any more. Yet the eighth appears; he carries a mirror which shows many more of his successors. And I see that some of them carry two balls and three sceptres. What a terrible sight it is! Now I see that the prediction about Banquo's descendants is true, for Banquo, with his locks matted with thick blood, smiles upon me, and points to them as his descendants. What, is it really so?

First Witch. Yes, sir, all this is really so. But why do you stand bewildered in this way? O sisters, come; let us cheer up his state of mind, and show him our best games. I will charm the air to produce music while you

While you perform your *antic*[1] round;
That this great king my kindly say
Our duties did his welcome pay.

[*Music. The Witches dance, and then vanish, with Hecate.*

Mach. Where are they? Gone? Let this *pernicious*[2] hour
Stand *aye*[3] accursed in the calendar!
Come in, without there!

Enter Lennox

Lennox. What's your grace's will?
Macbeth. Saw you the weird sisters?
Lennox. No, my lord.
Macbeth. Came they not by you?
Lennox. No, indeed, my lord.
Macbeth. Infected be the air whereon they ride,
And damn'd all those that trust them! I did hear
The galloping of horse: who was't came by?
Lennox. 'Tis two or three, my lord, that bring you word.
Macduff is fled to England.
Macbeth. Fled to England!
Lennox. Ay, my good lord.
Macbeth. [*Aside*] Time, thou *anticipatest*[4] my dread exploits:
The *flighty*[5] purpose never is o'ertook
Unless the deed go with it: from this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now.

[1] quaint
[2] highly injurious
[3] for ever
[4] preventest
[5] fleeting

perform your fantastic round-dance, so that this great king may kindly see that the homage we paid him repaid the courteous welcome he gave us.

[*Music. The Witches dance, and then vanish, with Hecate.*

Mach. Where are they? Have they vanished? Let this deadly hours stand accursed in the calendar! Come in, you who are outside there.

Enter Lennox

Lennox. What is Your Majesty's will?

Macbeth. Did you see the witches?

Lennox. No, indeed, my lord.

Macbeth. Let the air through which they ride be infected (with pestilential vapours), and let all those who trust them be damned. I heard the sound of the galloping of horses. Who have come riding on horses?

Lennox. My lord, there are two or three riders who have brought news to you that Macduff has fled to England.

Macbeth. Has he fled to England?

Lennox. Yes, my good lord.

Macbeth [*Aside*]. Time, you prevent me from carrying out my dreadful plans. Your fleeting purpose is of no avail, unless the execution goes hand in hand with it. From this moment, the very first thoughts of my heart shall be followed by the first actions of my hand. And

To crown my thoughts with acts, be it thought and done :
The castle of Macduff I will surprise :
Seize upon *Fife*[1] ; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That *trace*[2] him in his line. No boasting like a fool ;
This deed I'll do before this purpose cool :
But no more *sights*[3] !—Where are these gentlemen ?
Come, bring me where they are. [*Exeunt.*

SCENE II. FIFE. MACDUFF'S CASTLE

Enter Lady Macduff, her Son and Ross

Lady Macd. What had he done, to make him fly the land ?

Ross. You must have patience, madam.

Lady Macduff. He had none :
His flight was madness : when our actions do not,
Our fears do make us traitors.

Ross. You know not
Whether it was his wisdom or his fear.

Lady Macduff. Wisdom ! to leave his wife, to leave his babes,
His mansion and his *titles*[4] in a place
From whence himself does fly ? He loves us not ;
He wants the natural touch : for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.

[1] the state of Macduff
[2] follow
[3] the apparitions
[4] possesions

even, to crown my thoughts with acts, let me put into action what I have thought. I will surprise the castle of Macbeth, and capture the estate of Macduff, and kill his wife, his children, and all unlucky persons that carry on his line of descent. I will not give way to the empty brags of a fool. I will do this action before my thought of doing it cools down. I will have no more of the apparitions. Where are these messengers of whose arrival you were speaking? Come, take me to where they are. [*Exeunt.*

SCENE II. FIFE. MACDUFF'S CASTLE

Enter Lady Macduff, her son, and Ross

Lady Macd. What crime has he committed that he has fled away from the land?

Ross. Be patient, madam.

Lady Macduff. He had no patience to stay. His flight was an act of madness. When our actions are not treasonable, to flee through fear gives them the appearance of being treasonable.

Ross. You do not know whether his wisdom or his fear prompted him to flee.

Lady Macduff. Is it a wise act to flee away leaving his wife, his children, his dwellings and his possessions in a place from where he himself has fled? He has no love for us. He lacks the natural affection (for his wife and children), for even the poor wren, the smallest of birds, will fight against the owl to save her young ones in the

All is the fear, and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.

Ross. My dearest coz,
I pray you, school yourself: but *for*[1] your husband,
He's noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further:
But cruel are the times, when we are traitors,
And do not know ourselves; when we *hold*[2] rumour
From what we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way and move. I take my leave of you:
Shall not be long but I'll be here again:
Things at the worst will cease, or else climb upward
To what they were before. My pretty cousin,
Blessing upon you!

Lady Macduff. Father'd he is, and yet he's fatherless.

Ross. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort:
I take my leave at once. [*Exit.*

Lady Macduff. Sirrah, your father's dead:
And what will you do now? How will you live?

Son. As birds do, mother.

Lady Macduff. What, *with*[3] worms and flies?

Son. With what I get, I mean; and so do they.

[1] as regards

[2] accept; interpret

[3] on; upon; by

nest. In such behaviour as his, fear is the only motive while love counts for nothing. When the flight is so unreasonable, it is prompted by wisdom.

Ross. My dearest cousin, I request you, teach yourself moderation in judging your husband's action; but as regards your husband, he is noble, wise, discreet, and best understands the violent disorder of the time. I dare not speak more than this. But the time is bad when we are called traitors by others (as Macduff by his wife) but in reality we are not conscious of our being traitors; when we interpret every report in the light of our fears, yet cannot define these fears and cannot say what we are afraid of. When we are in such circumstances, we are carried about hither and thither by every wave of doubt and distress. I ask your permission to go away from you. I shall come to you again very soon. When things come to the worst, they will cease to be painful or else will return to their former happy state. My beautiful cousin (Macduff's son), may God bless you!

Lady Macduff. He has a father, and yet he is fatherless.

Ross. I am such a fool that if I stay longer, I should give way to tears thus disgracing myself and distressing you. I must take leave of you at once.

Lady Macduff. Poor son, your father is dead. What will you do now? How will you get your living?

Son. Just as birds get their living, mother.

Lady Macduff. Will you live on worms and flies?

Son. I mean, I shall live on what I get just as the birds do.

Lady Macduff. Poor bird! thou'ldst never fear the net nor lime,
The pitfall nor the *gin*[1],

Son. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

Lady Macduff. Yes, he is dead: how wilt thou do *for*[2] a father?

Son. Nay, how will you do for a husband?

Lady Macduff. Why, I can buy *me*[3] twenty at any market.

Son. Then you'll buy 'em to sell again.

Lady Macduff. Thou speak'st with all thy wit, and yet, i' faith,
With wit enough for thee.

Son. Was my father a traitor, mother?

Lady Macduff. Ay, that he was.

Son. What is a traitor?

Lady Macduff. Why, one that swears and lies.

Son. And be all traitors that do so?

Lady Macduff. Every one that does so is a traitor, and must be hanged.

Son. And must they all be hanged that swear and lie?

Lady Macduff. Every one.

Son. Who must hang them?

Lady Macduff. Why, the honest men.

Son. Then the liars and swearers are fools; for there are liars and swearers *enow*[4] to beat the honest men, and hang up them.

Lady Macduff. Now, God help thee, poor monkey! But how will thou do for a father?

[1] snare; trap

[2] for want of

[3] for myself

[4] enough

Lady Macduff. Poor bird! You would be more easily caught than birds, for you would be too innocent to avoid the net, the lime, the trap and the snare set for you.

Son. Why should I fear those snares, mother? Such snares are not set for poor birds like me, not worth the catching. My father is not dead, in spite of what you say.

Lady Macduff. Yes, he is dead. What will you do without father?

Son. Nay, what will you do without a husband?

Lady Macduff. Why, I can buy for myself twenty husbands anywhere.

Son. Then you will buy them to sell them.

Lady Macduff. You speak with all your intelligence, yet, in truth, with plenty of wisdom for one so young.

Son. Was my father a traitor, mother?

Lady Macduff. Yes, he was a traitor (*i.e.*, a traitor to herself).

Son. What is a traitor?

Lady Macduff. Why, one who takes and breaks the oath of allegiance.

Son. Is everyone who does so a traitor?

Lady Macduff. Yes, every one who does so is a traitor, and is destined to be hanged.

Son. And must all who take and break the oath of allegiance be hanged?

Lady Macduff. Yes, every one of them.

Son. Who must hang them?

Lady Macduff. Why, the honest men.

Son. Then those who take and break the oath of allegiance are fools for in the world there are enough of those who take and break the oath of allegiance.

Lady Macduff. Now, May God help you, my poor darling! but how will you live without a father?

Son. If he were dead, you'ld weep for him: if you would not, it were a good sign that I should quickly have a new father.

Lady Macduff. Poor prattler, how thou talk'st!

Enter a Messenger

Messenger. Bless you, fair *dame*[1]! I am not to you known,
Though in your state of honour I am perfect.
I *doubt*[2] some danger does approach you nearly:
If you will take a *homely*[3] man's advice,
Be not found here: *hence*,[4] with your little ones.
To fright you thus, methinks, I am too savage;
To do *worse*[5] to you were fell cruelty
Which is too nigh your person. Heaven preserve you!
I dare *abide*[6] no longer. [*Exit*.

Lady Macduff. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world; where to do harm
Is often laudable, to do good *sometime*[7].
Accounted dangerous folly: why then, alas,
Do I put up that *womanly*[8] defence,
To say[9] I have done no harm?

Enter Murderers

What are these faces?

First Murderer. Where is your husband?

Lady Macduff. I hope, in no place so unsanctified
Where such as thou mayst find him.

First Murderer. He's a traitor

Son. Thou liest, thou shag-ear'd villian!

[1] a noble lady
[2] fear
[3] simple; humble
[4] go away
[5] less
[6] stay
[7] sometimes
[8] womanish
[9] of saying

Son. If he were dead, you would weep for him. If you did not weep for him, it were a good sign that I should quickly get a new father (for in that case you would marry another man).

Lady Macduff. Poor talker, how cleverly you talk !

Enter a Messenger

Messenger. May God bless you, fair lady ! I am not known to you, though I am perfectly acquainted with your honourable rank. I fear that some danger is about to befall you. If you will take the advice of a simple man, do not stay on here ; go away with your children. It appears to me that in frightening you in this manner, I speak like a rude person ; and to frighten you more, by telling you all the circumstances of your danger, would be fierce cruelty, and this is what is going to befall you very soon. May God save you ! I dare not stay any longer. [*Exit.*

Lady Macduff. Where should I go ? Why should danger befall me when I have done no wrong ? But I remember that I am in this mean world, where the doing of wrong is often praiseworthy and the doing of good is sometimes considered to be dangerous and foolish. If it is so, alas ! why should I defend myself in a womanish manner by saying that I have done no harm ?

Enter Murderers

Who are those dreadful persons ?

First Murderer. Where is your husband ?

Lady Macduff. I hope he is in no place so accursed that persons like you can find traitor.

First Murderer. He is a traitor.

Son. You tell a lie, you rough-haired villain.

First Murderer. What, you *egg*[1]!
[*Stabbing him.*
Young fry of treachery.
Son. He has kill'd me, mother:
Run away, I pray you! [*Dies*
[*Exit Lady Macduff, crying* "Murder!"
and pursued by the Murderers.

SCENE III. ENGLAND. BEFORE THE KING's PALACE

Enter Malcolm and Macduff

Malcolm. Let us seek out some *desolate*[2] shade, and there
Weep our sad bosoms empty.
Macduff. Let us rather
Hold fast the mortal sword, and like *good*[3] men
Bestride our *down-fall'n*[4] *birthdom*[5]: each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolour.
Malcolm. What I believe, I ll *wail*[6]:
What know, believe; and what I can *redress*,[7]
As I shall find the time to *friend*,[8] I will.
What you have spoke, it may be so *perchance*[9]
This tyrant, whose *sole*[10] name blisters our tongues
Was once thought honest: you have loved him well;
He hath not touch'd you yet, I am young; but something

[1] unhatched chicken
[2] solitary; lonely
[3] brave
[4] ruined
[5] birthright
[6] bewail; lament
[7] set right
[8] friendly; favourable
[9] perhaps
[10] mere

First Murderer. What, O unhatched chicken ? [*Stabs him.*

Young offspring of a traitor !

Son. He has killed me mother. Run away, I pray you ! [*Dies.*

[*Exit Lady Macduff, crying* Murder !"
and pursued by the Murderers.

SCENE III. ENGLAND BEFORE THE KING'S PALACE

Enter Malcolm and Macduff

Malcolm. Let us find some lonely spot and there shed tears and relieve our hearts.

Macduff. Let us rather hold fast the deadly sword, and like brave men stand up in defence of our ruined native-land. Each new morning, new widows wail, nem orphans cry, new sorrows cry aloud to heaven so that it echoes as if it sympathized with Scotland in its sorrow and cried out a similar cry of pain.

Malcolm. I shall bewail only those sorrows which I believe, and I belive only what I know to be true. And I will set right the sorrows that I can set right when I shall find a favourable opportunity to do so. What you have said to me may perhaps be true. This tyrant, the utterance of whose name raises blisters on our tongues, was once considered to be an honest man. You have loved him well, and he has not laid his hand on you to injure you. I am a young man, but you may get some reward from

You may deserve of him through me, and wisdom
To offer up a weak, poor, innocent lamb
To *appease*[1] an angry god.
Macduff. I am not treacherous.
Malcolm. But Macbeth is.
A good and virtuous nature may *recoil*[2]
In an imperial charge. But I shall crave your pardon;
That which you are, my thoughts cannot *transpose*[3]:
Angels are bright still, though the brightest fell:
Though all things foul would wear the brows of grace,
Yet *grace*[4] must still look *so*.[5]
Macduff I have lost my hopes
Mal. Perchance even there where I did find my doubts.
Why in that *rawness*[6] left you wife and child,
Those precious *motives*,[7] those strong knots of love,
Without leave taking? I pray you.
Let not my *jealousies*[8] be your dishonours
But mine own safeties: you may be rightly just,
Whatever I shall think.
Macduff. Bleed, bleed, poor country!
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee! wear thou thy wrongs.
The title is affeer'd! Fare thee well, lord:
I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp,
And the rich East *to boot*.[9]

1. pacify
2. turn from; shrink
3. change; alter
4. virtue
5. the same
6. haste; hurry
7. impulses to love
8. suspicions
9. in addition

Macbeth by betraying me, and it is an act of wisdom to sacrifice a weak, poor, innocent lamb to pacify an angry god.

Macduff. I am not treacherous.

Malcolm. But Macbeth is treacherous. A good and virtuous man may swerve from the right in the execution of a king's command. But I beg your pardon, for my suspicious thought about you cannot make you other than what you are. Angels are yet bright, though Satan, the brightest of them, fell. Even if everything that is ugly would wear the beautiful semblance of virtue, virtue herself must remain unchanged in her appearance.

Macduff. I have lost my hopes of welcome from you.

Mal. Perhaps by finding that I received you with suspicions. Why did you leave so hastily your wife and children—those precious impulses to love and those strong ties of love—without taking leave of them? I pray you, do not find in my suspicions anything dishonourable to you but I am suspicious simply to guard my own safety in all respects. You may be honest if rightly judged, in spite of all my suspicions.

Macduff. Our poor country must bear tyranny and oppression then. O great tyranny! lay deep your foundations, for virtue (or virtuous men like Macduff) dare not stop you. O great tyranny, enjoy the fruit of your crime; the claim you put forward to them is confirmed. O lord! May you fare well! I would not act as a traitor as you suspect me, even if I am given all that is in the possession of the tyrant and the rich Eastern countries besides.

Malcolm. Be not offended :
I speak not as in absolute fear of you
I think our country sinks beneath the yoke ;
It weeps, it bleeds, and each new day a gash
Is added to her wounds : I think, *withal*.[1]
There would be hands uplifted in my right :
And here from gracious *England*[2] have I offer
Of goodly thousands : but, for all this,
When I shall tread upon the tyrant's head.
Or *wear*[3] it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer and more sundry ways than ever,
By him that shall succeed.

Macduff. What should he be ?

Malcolm. It is myself I mean : in whom I know
All the particulars so vice of grafted
That, when they shall be open'd, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.

Macduff. Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.

Malcolm. I grant him *bloody*,[4]
Luxurious,[5] avaricious, false, deceitful,
Sudden, malicious, smaking of every sin
That has a name: but there's no bottom, none,
In my voluptuousness : and my desire
All continent impediments would o'erbear.
That did oppose my will : better Macbeth
Than such a one to reign

[1] moreover
[2] the king of England
[3] bear ; carry
[4] murderous ; cruel
[5] lustful ; unchaste

Malcolm. Do not be offended. It is not my absolute suspicion of you that makes me speak as I do. I do believe that our country suffers under the rule of the tyrant. It weeps, it grieves, and every succeeding day inflicts a new wound on her. I think also that many people will be ready to support my cause; and the gracious king of England has made me an offer of many thousands of soldiers. In spite of all this, when I shall walk on the head of the tyrant, or carry it on my sword (as a ghastly trophy), my poor country shall have more evils than it had before and shall suffer worse things and suffer them in more various ways, under the successor, than it has suffered before.

Macduff. What sort of a man can he possibly be?

Malcolm. By such a successor, I mean myself; and I know that all the particular forms of evil are so firmly planted in me that, when they come to blossom, the wicked Macbeth will appear as snow, and our poor country will consider him to be as innocent as a lamb, as compared with my unlimited vices.

Macduff. Even among the countless hosts of devils that live in horrible hell there cannot be found a devil so much more accursed, on account of his evil propensities, as to surpass Macbeth.

Malcolm. I admit that he is cruel, lustful, greedy, false, deceitful, capricious, ill-willed, and possesses every sin that has a name; but my lustfulness is without a bottom; and my evil passions would break all restraining obstacles that would oppose my will. It is better that Macbeth should rule than such a king should.

Macduff. Boundless intemperance
In nature is a tyranny : it hath been
The untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours : you may
Convey[1] your pleasures in a spacious plenty,
And yet seem *cold*,[2] the time you may so *hoodwink*.[3]

Malcolm. With this, there grows
In my most ill-composed affection such
A stanchless avarice that, were I king.
I should cut off the nobles for their lands :
Desire his jewels and this other's house :
And my more-having would be as a *sauce*[4]
To make me hunger more: *that*[5] I should *forge*[6]
Quarrels unjust against the good and loyal,
Destroying them for wealth.

Macduff. This avarice
Sticks[7] deeper, grows with more pernicious root
Than summer-seeming lust, and it hath been
The sword of our slain kings : yet do not fear ;
Scotland hath foisons to fill up your will
Of your mere own ; all these are *portable*[8],
With other graces weigh'd.

Malcolm. But I have none : the king-becoming graces,
As justice, *verity*[9], temperance, stableness,
Bounty,[10] perseverance, mercy, lowliness,
Devotion,[11] patience, courage, fortitude,
I have no *relish*[12] of them ; but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should

[1]stealthily satisfy
[2]temperate
[3]blindfold deceive
[4]a stimulus
[5]so that
[6]fabricate
[7]is rooted
[8]endurable
[9]honesty
[10]charity
[11]piety
[12]taste

Macduff. *Unlimited licentiousness*, in its very nature, is a tyranny. It has brought about the untimely dethronement and fall of many kings; but still do not hesitate to take what you, as king, may claim as your own. You may stealthily indulge in your pleasures, without restraint and yet appear temperate, deceiving the people among whom you live.

Malcolm. In addition to all these faults, there grows in my most wrongly constituted nature such *an insatiable greediness* that, if I were king, I should kill the nobles to get their lands; I should desire to rob one man of his jewels and another of his house; and the more I should increase my possessions, the more I should be stimulated to desire for more. Hence, I should fabricate unjust quarrels against the virtuous and loyal people in order to rob them of their wealth.

Macduff. This greediness is more deep rooted and more harmful than lust that is short-lived like a summer; and it has brought about the death of our kings. Yet, do not be afraid (of your desires being not fulfilled), for Scotland has plenteous resources to satisfy your desire of utilizing that what which is entirely your own. All these faults of yours are endurable when they will be counterbalanced by other good qualities.

Malcolm. But I have no good qualities. I do not possess any flavour of the good qualities that become a king—*e.g.*, justice, truthfulness, self-restraint, stableness, generosity, perseverance, mercy, humility, piety, patience, courage, bravery; but I commit freely every crime in all its variations. Nay, had I power, I should

Pour the sweet milk of concord into hell,
Uproar[1] the universal peace, *confound*[2]
All unity on earth.

Macduff. O Scotland, Scotland!

Malcolm. If such a one be fit to govern, speak:
I am as I have spoken.

Macduff. Fit to govern!
No, not to live. O nation miserable,
With an untitled tyrant bloody scepter'd,
When shalt thou see thy wholesome days again.
Since that the truest issue of thy throne
By his *own interdiction*[3] stands accursed,
And does blaspheme his breed? Thy royal father
Was a most sainted king: the queen that bore thee,
Oftener upon her knees than on her feet,
Died every day she lived. Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland. O my breast,
Thy hope ends here!

Malcolm. Macduff, this noble *passion*,[4]
Child of integrity,[5] hath from my soul
Wiped the black *scruples*,[6] reconciled my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these *trains*[7] hath sought to win me
Into his power, and modest wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! for even now
I put myself to thy direction, and
Unspeak mine own detraction, here adjure
The *taints*[8] and blames I laid upon myself,

[1] stir up to tumult
[2] destroy
[3] self-condemnation
[4] agitation
[5] born of truth
[6] suspicions
[7] tricks; artifices
[8] moral blemishes

banish from the earth gentle influence of peace and harmony, convert into discord all the concord that prevails, and destroy all unity that exists on the surface of the earth.

Macduff. O Scotland, you are in a most miserable plight!

Malcolm. Tell me, if such a man is fit to rule. I am as I have told you.

Macduff. Fit to govern! No, you are not even fit to live. O miserable nation, that is being ruled by an usurping tyrant whose sceptre reeks with blood, when will you see your peaceful days again, because the most rightful person to be your king, (*i.e.*, Malcolm), stands accursed by his own self-condemnation and slanders his own race? Your royal father was a most pious king. The queen that gave you birth, prepared herself to die every day by praying on her knees than walking on her feet, (*i.e.*, she practised daily self-mortification). May you fare well. These evils which you narrate to me about yourself have destroyed my hope of going back to Scotland. O my heart, all my hopes to save Scotland have been shattered here.

Malcolm. Macduff, this noble passion of yours, born of truth, has removed evil suspicions from my mind, and has confirmed my belief in your truthfulness and honour. Wicked Macbeth has tried to win me into his power, by many of these artifices, and sober prudence checks me from indulging in overhasty credulity. May God act as judge between you and me as to the compact to be made between us. Even now I give myself up to be directed as you may think fit, and unsay all the charges I have uttered against myself remove solemnly the moral blemishes and blames that I have laid upon my own per-

For[1] strangers to my nature. I am yet
Unknown to love, I never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life : my first false speaking
Was this upon myself : what I am truly,
Is thine and my poor country's to command :
Whither indeed, befare thy here-approach,
Old Siward, with ten thousand warlike men,
Already at a point, was setting forth.
Now we'll together ; and the chance of goodness
Be like our warranted quarrel ! Why are you silent ?

Macduff. Such welcome and unwelcome things at once.
'Tis hard to reconcile.

ENTER A DOCTOR

Malcolm. Well ; more *anon*.[2] Comes the king forth, I pray you ?

Doctor. Ay, sir ; there are a crew of wretched souls
That *stay*[3] his cure : their malady *convinces*[4]
The great assay of art : but at his touch—
Such *sanctity*[5] hath heaven given his hand—
They presenstly amend.

Malcolm. I thank you, doctor. [*Exit Doctor*.

Macd. What's the disease he means ?

Malcolm. 'Tis call'd the evil :
A most miraculous work in this good king :

[1] as
[2] soon ; presently
[3] await
[4] baffles
[5] godliness

son, as strangers to my nature. I have not yet made love to any woman, and have never renounced an oath. (So far from coveting what belongs to another), I have scarcely coveted what belonged to myself, never broken my word, and would not betray even the most wicked person to one as wicked as himself. I love truth as much as I love life. The first falsehood that I ever spoke was this one of bringing charges against myself. My real qualities are at your service and that of my country, where, of course, just before you arrived here, old Siward was about to set out with ten thousand soldiers fully prepared. Now all of us will go there together; and may our chance of success be equal to the justness of our cause! Why have you become silent?

Macduff. Such pleasant things after the unpleasant things said by you are hard to be adjusted.

ENTER A DOCTOR

Malcolm. Well, we shall soon talk more about these matters. Doctor, kindly tell me if the king is coming out.

Doctor. Yes, sir; there are some sick persons who await to be cured of their disease by him. Their disease baffles the utmost efforts of medical skill; but God has given him such godliness that at his touch they are cured at once.

Malcolm. I thank you, doctor. [*Exit Doctor.*

Macduff. What disease does he refer to?

Malcolm. It is called the King's evil. This is a most wonderful work done by this good king; and since my

Which often, since my here-remain in England.
I have seen him do. How he *solicits*[1] heaven.
Himself best knows : but strangely-visited people,
All swoln and ulcerous, pitiful to the eye,
The *mere*[2] despair of surgery, he cures ;
Hanging a golden stamp about their necks,
Put on with holy prayers · and *'tis spoken*,[3]
To the succeeding royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy,
And *sundry*[4] blessings hang about his throne,
That speak him full of *grace*.[5]

Macduff. See, who comes here ?

Malcolm. My countryman ; but yet I know him not.

ENTER ROSS

Macduff. My ever-gentle cousin, welcome hither.

Malcolm. I know him now: good God, *betimes*[6] remove
The *means*[7] that makes us strangers !

Ross. Sir, amen.

Macduff. Stands Scotland where it did ?

Ross. Alas, poor country,
Almost afraid to know itself ! It cannot
Be call'd our mother, but our grave : where nothing,
But who knows nothing, is once seen to smile ;
Where sighs and groans and shrieks that *rent*[8] the air

[1] moves by entreaty
[2] utter
[3] it is said
[4] several
[5] divine favour
[6] speedily
[7] causes
[8] rend

stay in England, I have seen him doing it often. How he moves heaven by his entreaty is best known to him; but he cures people who are afflicted with strange diseases, whose bodies are swollen and covered with ulcers, and are pitiful to be looked at, and are given up in despair by surgeons. He only hangs a gold coin round their necks while reciting prayers. It is said that the king leaves this blessed gift of healing to his successors in the royal line. In addition to this power, he possesses a gift of foretelling, conferred on him by heaven, and several other blessings surround his throne, that proclaim him to enjoying divine favour.

Macduff. See, who comes here?

Malcolm. He is my countryman, though I do not recognise him fully.

Enter Ross

Macduff. My gentle cousin, I welcome you.

Malcolm. I recognise him now. May God remove speedily the causes that keep us strangers to each other.

Ross. So be it, sir.

Macduff. Is Scotland in as unhappy a state as when I left it?

Ross. Alas, poor country, it is so terror-stricken that it scarcely dares to acknowledge its own identity. It cannot be called our mother country, it is our grave. It is a place where none but those who are ignorant of what is going on, are even once seen to smile; it is a place where sighs and cries and shrieks, that rend the air, are

Are made, not *mark'd*,[1] where violent sorrow seems
A modern ecstasy : the dead man's knell
Is there scarce ask'd for who ; and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.

Macduff O, *relation*[2]
Too nice, and yet too true !

Malcolm. What's the newest grief ?

Ross. That of an hour's age doth hiss the speaker.
Each minute *teems*[3] a new one.

Macduff. How does my wife ?

Ross. Why, well.

Macduff. And all my children ?

Ross. Well, too,

Macduff. The tyrant has not *batter'd*[4] at their peace ?

Ross. No ; they were well at peace when I did leave 'em.

Macduff. Be not a *niggard*[5] of your speech : how goes't ?

Ross. When I came hither to transport the tidings,
Which I have *heavily*[6] borne, there ran a rumour
Of many worthy fellows that were out ;
Which was to my belief witness'd the rather,
For that I saw the tyrant's power a-foot :
Now is the time of help ; *your eye*[7] in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.

[1] noticed
[2] narration account
[3] brings forth
[4] attacked
[5] miser
[6] with a heavy heart
[7] the sight of you

made but not noticed (by any one). There extreme sorrow appears to be a commonplace excitement of the mind. There nobody takes the trouble to ask for whose death the death-knell is rung. There the lives of good men come to an end before the flowers in their caps have time to wither. They die before they fall ill.

Macduff. O, your report is too precise, and yet too correct.

Malcolm. What is the latest story of sorrow ?

Ross. A story of sorrow which is an hour old, causes the speakers to be hissed (for telling stale news). Each minute brings a now sorrow.

Macduff. How is my wife ?

Ross. She is well.

Macduff. How are all my children ?

Ross. They are also well.

Macduff. Has the tyrant not attacked their peace ?

Ross. No. They were at peace when I left them.

Macduff. Be not brief in your speech. How are they all ?

Ross. When I came here to convey the news which I have carried with a heavy heart, there ran a rumour that many noblemen were up in arms. This rumour was made more believable by the evidence of my eyes, which saw the army of the enemy moving. Now is the time to help our country. The sight of you in Scotland would induce men to enlist themselves as soldiers and make our women fight in order to be rid of their great misfortunes.

Malcolm. Be't their comfort
We are coming thither : gracious England hath
Lent us good Siward and ten thousand men ;
An older and a better soldier none
That Christendom gives out.

Ross. Would I could answer
This comfort with the like ! But I have words
That *would*[1] be howl'd out in the desert air,
Where hearing should not *latch*[2] them.

Macduff. What concern they ?
The general cause ? or is it a fee-grief
Due to some single breast ?

Ross. No mind that's honest
But in it shares some woe ; though the main part
Pertains[3] to you alone.

Macduff. If it be mine,
Keep it not from me, quickly let me have it.

Ross. Let not your ears despise my tongue for ever,
Which shall *possess*[4] them with the heaviest sound
That ever yet they heard.

Macduff. Hum ! I I guess at it.

Ross. Your castle is surprised ; your wife and babes
Savagely slaughter'd ; to relate the manner,
Were, on the quarry of these murder'd deer.
To add the death of you.

Malcolm. Merciful heaven !
What, man ! ne'er pull your hat upon your brows ;
Give sorrow words : the grief that does not speak

[1] should
[2] catch
[3] relates
[4] fill

Malcolm. Let our going there bring comfort to them. The benevolent king of England has lent us good Siward and ten thousand soldiers. The whole of the Christian world cannot show an older and better soldier than he.

Ross. I wish I could also speak such comforting words to you ; but I have to speak to you words that ought to be uttered in the wilderness where none might hear them.

Macduff. What do they relate to ? Do they relate to the cause of the people ? Or do they relate to the grief of a particular person ?

Ross. Every honest person has some share of this grief, though its main part relates to you alone.

Macduff. If it relates to me do not keep it from me ; let me know it quickly.

Ross. Let not your ears hate my tongue for ever, by hearing from it the saddest news that was ever heard by them.

Macduff. Ah ! I guess the news.

Ross. Your castle has been taken by surprise and your wife and babies have been killed savagely. To relate the manner in which they have been slaughtered would be to add your death to that of those poor creatures slain like innocent deer, (and thus add your body to those already slain).

Malcolm. Merciful heaven !. What, man ! Do not cover your face with your hat (in order to conceal the signs of your sorrow). Express your sorrow in words. The sorrow that is not expressed in words speaks stealthily to

Whispers the o'er-fraught heart and bids it break.

Macduff. My children too?

Ross. Wife, children, servants, all
That could be found.

Macduff. And I must be from thence!
My wife kill'd too?

Ross. I have said.

Malcolm. Be comforted:
Let's make *us*[1] medicines *of*[2] our great revenge,
To cure this deadly grief.

Macduff. *He*[3] has no children. All my pretty ones?
Did you say all? O hell kite! All?
What, all my pretty chickens and their *dam*[4]
At one fell swoop?

Malcolm. Dispute it like a man.

Macduff. I shall do so;
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me. Bid heaven look on,
And *would not*[5] take their part? Sinful Macduff,
They were all struck *for*[6] thee! *naught*[7] that I am;
Not for their own *demerits*[8] but for mine.
Fell slaughter on their souls. Heaven rest them now!

Malcolm. Be this the whetstone of your sword: let grief
Convert[9] to anger; blunt not the heart, enrage it.

[1] for ourselves
[2] out of
[3] Malcolm
[4] dame; mother
[5] refused to
[6] on account of
[7] worthless creature
[8] faults
[9] change

the over-grieved heart and breaks it.

Macduff. Have my children also been slain ?

Ross. Wife, children, servants, all that could be found.

Macduff. And I was destined to be away from home ! Has my wife also been slain ?

Ross. I have told you already.

Malcolm. Don't be so much grieved. Let us avenge the murders, for this avenging the murders will serve as a medicine to cure him of his fatal sorrow.

Macduff. It is easy for Malcolm to talk of comfort, because he has no children. All my beautiful babies have been slain ? Did you say all ? O hellish tyrant ! All ? Were all my beautiful children and their mother killed in one attack ?

Malcolm. Fight with your grief like a man.

Macduff. I must do so, but I can't help feeling it like a man. I cannot forge such things as were dearast to me, (i.e., my wife and children). Did heaven look on their being murdered and not help them ? O sinful Macduff, they were all killed on account of you. I am a bad person ; they were slain not for their fault, but for mine. May God give peace to their souls now !

Malcolm. Let this grief sharpen your sword ; let this grief change to anger. Let your heart not become blunt : it should rather become sharp.

Macduff. O, I could play the woman with mine eyes,
And *braggart*[1] with my tongue! But, gentle heavens,
Cut short all *intermission*[2]; front to front
Bring thou this fiend of Scotland and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!

Malcolm. This tune goes manly.
Come, go we to the king; our *power*[3] is ready;
Our lack is nothing but our leave: Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may:
The night is long that never finds the day.

(*Exeunt.*

[1] a vain boaster

[2] delay in our meeting

[3] army; forces

Macduff. O, I could shed tears like a woman and utter words like a vain boaster. O gentle heavens, avoid delay in my meeting him, and bring this devil of Scotland face to face with me, within my sword's reach. If he then escapes, let him enjoy God's forgiveness.

Macbeth. Your words have a manly ring in them. Come, let us go to the king. Our forces are ready: all that we need is to take leave of the king. Macbeth is ready to fall, and heaven is now setting to work its instruments of vengeance (i.e., Malcolm, Macduff and their forces). Take to yourself such comfort as is possible. The longest night at last gives way to the brightness of day.

ACT V

SCENE I. *Dunsinane. Ante-room in the castle*

Enter a Doctor of Physic and a Waiting Gentlewoman

Doctor. I have two nights watched with you, but can *perceive*[1] no truth in your report. When was it she last walked?

Gentlewoman. Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doctor. A great *perturbation*[2] in nature, to receive at once the benefit of sleep, and do the effects of watching! In this slumbery agitation, besides her walking and other *actual performances*,[3] what, at any time, have you heard her say?

Gentlewoman. That, sir, which I will not report after her.

[1] see; find

[2] confusion

[3] acts

ACT V

SCENE I. *Dunsinane. Ante-room in the castle*

Enter a Doctor of Physic and a Waiting Gentlewoman

Docter. I have kept watch with you for two nights, but can see no truth in your report. When did she last walk in her sleep ?

Gentlewoman. Since the king took the field, I have seen her rise from her bed, hastily put on her dressing gown, open her small cupboard, take out paper, write upon it, read it, afterwards seal it, and again go back to bed; yet during all this time she was fast asleep.

Doctor. To enjoy the benefits of sleep and to perform those operations which belong to waking, shows a great disturbance in the natural system. In the disturbed condition during her sleep, in addition to her walking and other acts, what, at any time, have you heard her say ?

Gentlewoman. Sir, I have heard her say what I will not repeat as she said them.

Doctor. You may to me; and 'tis most *meet*[1] you should.

Gentlewoman. Neither to you nor any one; having no witness to confirm my speech. Lo you, here she comes!

Enter Lady Macbeth, with a taper

This is her very *guise*[2]; and, upon my life, fast asleep.

Observe[3] her; stand close.

Doctor. How came she by that light?

Gentlewoman. Why, it stood by her: she has light by her continually; 'tis her command.

Doctor. You see, her eyes are open.

Gentlewoman. Ay, but their sense is shut.

Doctor. What is it she does now? Look, how she rubs her hands.

Gentlewoman. It is an *accustomed*[4] action with her, to seem thus washing her hands: I have know her continue in this a quarter of an hour.

Lady Macbeth. Yet, here's a spot.

Doctor. Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady Macbeth. Out, damned spot! out, I say!—One, two; why, then 'tis time to do't.—Hell is murky!—Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him?

Doctor. Do you *mark*[5] that?

[1] fitting; proper

[2] manner; way

[3] notice

[4] usual

[5] take notice of

Doctor. You may say them to me, and it is most proper that you should.

Gentlewoman. I shall say neither to you nor to any one, for there is no one to ratify my speech. Look, here she comes!

Enter Lady Macbeth, with a taper

This is her very way; and I swear by my life and say that she is fast asleep. Notice her; keep out of sight.

Doctor. How did she get hold of that light?

Gentlewoman. Why, it stood by her. She had always light by her. That is her order.

Doctor. You see, her eyes are open.

Gentlewoman. Yes, but their sense of sight is excluded.

Doctor. What is she doing now? Look how she rubs her hands.

Gentlewoman. It is a usual thing with her to appear thus washing her hands. I have known her doing it continually for fifteen minutes.

Lady Macbeth. A spot still remains in spite of all my washing.

Doctor. Listen! she speaks. I will take down what she speaks, in order to satisfy more strongly my recollection (of what she speaks).

Lady Macbeth. Be washed off, damned spot of blood! be washed off, I say! The clock strikes one; it strikes two; why, it is still time to do it.—Hell is dark;—Shame, my lord, shame! a soldier and terrified? Why should we fear who knows it, when none can call us to account for our deeds? Yet who would have thought that an old man like Duncan had so much blood in him?

Doctor. Do you see that?

Lady Macbeth. *The thane of Fife*[1] had a wife: where is she now?—What, will these hands ne'er be clear?—No more o' that, my lord, no more o' that: you mar all with this starting.

Doctor. Go to; go to; you have known what you should not.

Gentlewoman. She has *spoke*[2] what she should not, I am sure of that: heaven knows what she has known.

Lady Macbeth. Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doctor. What a sigh is there! The heart is sorely charged.

Gentlewoman. I would not have such a heart in my bosom for the dignity of the whole body.

Doctor. Well, well, well,—

Gentlewoman. Pray God it be, sir.

Doctor. This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds.

Lady Macbeth. Wash your hands, put on your nightgown; look not so pale:—I tell you yet again, Banquo's buried: he cannot come out *on's*[3] grave.

Doctor. Even so?

Lady Macbeth. To bed, to bed; there's knocking at the gate: come, come, come, come, give me your hand: what's done cannot be undone: to bed, to bed, to bed. [*Exit.*

Doctor. Will she go now to bed?

Gentlewoman. *Directly*[4]

[1] i.e., Macduff

[2] spoken

[3] of his

[4] immediately

Lady Macbeth. Macduff, the thane of Fife, had a wife. Where is she now ? What, will these hands of mine be never clean again ? My lord ! talk no more of that, no more of that ; you spoil everything with this sudden movement of surprise.

Doctor. Oh ! You have known what you should not have known.

Gentlewoman. I am sure that she has spoken what she has known.

Lady Macbeth. This hand still gives the smell of blood. All the perfumes of Arabia will not make this little hand smell sweet. Oh, oh, oh !

Doctor ! What a dreadful sigh is she heaving ! Her heart is oppressed with a sore weight.

Gentlewoman. I would not like to have such a heart in my breast for all the dignity which she as queen enjoys.

Doctor. Well, well, well,—.

Gentlewoman. Sir, I pray to God that she might be well.

Doctor. This disease is beyond my medical skill to cure ; yet I have known persons who walked in their sleep, but died piously in their beds.

Lady Macbeth. Wash your hands, put on your dressing-gown ; do not look so pale :—I tell you yet again. Banquo is buried ; he cannot come out of his grave.

Doctor. Have matters gone so far ?

Lady Macbeth. Let us go to bed ; let us go to bed ; somebody is knocking at the door ; come, come, come, give me your hand ; what is done cannot be undone ; let us go to bed. [*Exit.*

Doctor. Will she now go to bed ?

Gentlewoman. Yes, immediately.

Doctor. Foul *whisperings*[1] are *abroad*[2]: unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets:
More needs she the *divine*[3] than the physician.
God, God forgive us all! Look after her;
Remove from her the means of all annoyance,
And *still*[4] keep eyes upon her: so, good night:
My mind she has *mated*,[5] and amazed my sight:
I think, but dare not speak.

Gentlewoman. Good night, good doctor.

[*Exeunt.*

SCENE II. THE COUNTRY NEAR DUNSINANE

Enter, with drum and colours, Menteith, Caithness, Angus, Lennox, and Soldiers

Menteith. The English *power*[6] is near, led on by Malcolm
His uncle Siward and the good Macduff:
Revenges burn in them: for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.

Angus. Near Birnam wood
Shall we well meet them; that way are they coming.

Caithness. Who knows if Donalbain be with his brother?

Lennox. For certain, sir, he is not: I have a *file*[7]
Of all the *gentry*[8]: there is Siward's son,

[1]rumours
[2]in motion
[3]priest; clergyman
[4]constantly
[5]confounded
[6]army
[7]list
[8]nobility

Doctor. Foul rumours are afloat. Unnatural deeds bring forth abnormal mental troubles. Minds infected with crime often disclose their secrets during sleep. She is more in need of a priest than a doctor. May God forgive all of us ! O gentlewoman look after her. Remove from her all means of injuring herself, and watch her constantly. Now, good night. She has confounded my mind, and has bewildered my sight. I can guess things, but I dare not speak them out.

Gentlewoman. Good night, good doctor. [*Exeunt*.

SCENE II. THE COUNTRY NEAR DUNSINANE

Enter, with drum and colours, Menteith, Caithness, Angus, Lennox, and Soldiers

Menteith. The English army under the command of Malcolm, his uncle Siward and noble Macduff, is approaching. Each of them has a different cause for revenge. The causes that touch them closely would excite even the ascetic, dead to all feelings of revenge, to take up arms and shed blood.

Angus. We shall meet them near Birnam wood ; they are coming that way.

Caithness. Who knows if Donalbain is with Malcolm ?

Lennox. Certainly he is not with him, sir. I have a list of all the nobility. There is Siward's son, and many

And many *unrough*[1] youths that even now
Protest their first of manhood.

Menteith. What does the tyrant ?

Caithness. Great Dunsinane he strongly fortifies :
Some says he's mad, others, that lesser hate him,
Do call it valiant fury : but, for certain,
He cannot buckle his distemper'd cause
Within the belt of rule.

Angus. Now does he feel
His secret murders sticking on his hands ;
Now *minutely*[2] revolts upbraid his faith breach ;
Those he commands move only in command,
Nothing in love : now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Menteith. Who then shall blame
His *pester'd*[3] senses *to recoil*[4] and start
When all that is within him does condemn
Itself for being there ?

Caithness. Well, march we on
To give obedience where 'tis truly owed :
Meet we *the medicine*[5] of the sickly weal,
And with him pour we in our country's purge
Each drop of us.

Lennox. Or so much as it needs,
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam.

[*Exeunt, marching.*

[1] unbearded
[2] every minute
[3] troubled
[4] for recoiling
[5] the doctor Malcolm

unbearded young men that even now give the first proof of their manhood.

Menteith. What is the tyrant (i.e., Macbeth) doing ?

Caithness. He strengthens Dunsinane against attack. Some people say that he has gone mad ; other people, who do not hate him so bitterly, call his behaviour as frenzied heroism ; but it is certain that he cannot control his followers who are so disorganised.

Angus. Now he feels that his secret murders are clinging close to him ; now the revolts against his power which occur every minute, reproach him for his own breach of faith towards the king. The soldiers whom he commands obey aim out of fear and not out of love. Now he feels that his title hangs loosely about him as the robe of a giant hangs loosely round a short-sized thief.

Menteith. Who shall then blame his troubled senses for recoiling and starting, when all the faculties of his mind are employed in self-condemnation ?

Caithness. Well, let us march on to obey the person whom it is truly proper for us to obey. Let us meet him who will heal the sickly state of our country, and let us pour each drop of our blood to purge our country (of the tyrant).

Lennox. Or as much blood as it may be necessary to bedew the supreme flower (Malcolm) and drown the weeds (Macbeth). Let us march towards Birnam.

[*Exeunt, marching.*

SCENE III. DUNSINANE. A ROOM IN THE CASTLE

Enter Macbeth, Doctor, and Attendants

Macbeth. Bring me no more reports; let *them*[1] fly all ;
Till Birnam wood remove to Dunsinane,
I cannot *taint*[2] with fear. What's the boy Malcolm ?
Was he not born of woman ? The spirits that know
All mortal consequences have pronounced me thus,
"Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee." Then fly, false thanes,
And mingle with the English epicures :
The mind I sway by and the heart I bear
Shall never *sag*[3] with doubt nor shake with fear.

Enter a Servant

The devil damn thee black, thou cream-faced *loon* ![4]
Where gott'st thou that goose look ?

Servant. There is ten thousand—

Macbeth. Geese, villain ?

Servant. Soldiers, sir.

Macbeth. Go, prick thy face, and over red thy fear,
Thou *lily liver'd*[5] boy. What soldiers, *patch*[6] ?
Death of thy soul ! those linen cheeks of thine

[1] the thanes
[2] be infected with
[3] sink
[4] rascal ; rogue
[5] bloodless ; cowardly
[6] fool

SCENE III. DUNSINANE, A ROOM IN THE CASTLE

Enter Macbeth, Doctor, and Attendant

Macbeth. Do not bring me more reports of desertion. Let all of them (the thanes) flee away. I cannot be infected with fear till Birnam wood moves to Dunsinane. What is this boy Malcolm ? Was he not born of woman ? The spirits that know everything that will happen to men, have told me thus : "O Macbeth, don't be afraid of man, for no man born of woman shall overcome you'. Then let the false thanes flee away, and join the luxury-loving Englishmen. The mind that guides my action and the heart I bear shall never sink with doubt nor shake with fear.

Enter a Servant

O cream-faced rogue, may the devil blacken your face ! Where did you get that pale look, white like a goose in colour ?

Servant. There are ten thousand—

Macbeth. Geese, O rogue ?

Servant. Soldiers, sir.

Macbeth. Go, prick your face and make it extremely red with fear, you cowardly boy. What soldiers, fool ? May your soul be damned ! Your cheeks that are as white

Are counsellers to fear. What soldiers, whey-face ?

Servant. The English force, so please you.

Macbeth. Take thy face *hence*[1]. [*Exit Servant.*
Seyton !—I am sick at heart,
When I *behold*[2]—Seyton, I say !—This *push*[3]
Will cheer me ever, or disseat me now.
I have lived long enough : my way of life
Is fall'n into the *sear*[4], the yellow leaf ;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not *look*[5] to have ; but, in their stead,
Curses, not loud but deep, *mouth honour*[6], breath,
Which the poor heart would *fain*[7] deny, and dare not.
Seyton !

Enter Seyton

Seyton. What is your fracious pleasure ?

Macbeth. What news more ?

Seyton. All is confirm'd, my lord, which was reported.

Mabeth. I'll fight, till from my bones my flsh be hack'd,
Give me my armour.

Seyton. 'Tis not needed yet.

Macbeth. I'll put it on.
Send out *moe*[8] horses, skirr the country round ;
Hang those that talk of fear. Give me mine armour.
How does your patient, doctor ?

Doctor. Not so sick, my lord,
As she is troubled with thick-coming fancies
That keep her from her rest.

[1] from this place
[2] see
[3] crisis ; attack
[4] dry autumn
[5] expect
[6] lip-service
[7] gladly
[8] more

as linen, suggest fear. O you whose face is as white as whey, what soldiers are you talking of ?

Servant. The English soldiers, if it please Your Majesty.

Macbeth. Get away from sight. [*Exit. servant.* Seyton ! my heart is much grieved when I see—Seyton, I say !—This attack will bring comfort to the rest of my days, or it will dethrone me now for ever. I have lived for many years ; the course of my life has declined into the autumn-stage, when the leaves become dry and yellow ; and I must not expect to have the blessings which should accompany old age, i.e., honour, love, obedience, a company of friends. Instead of all this, I shall have curse, not loud but deep, lip service, flattery, which the cowardly hearts of the flatterers would gladly refuse but dare not. Seyton !

Enter Seyton

Seyton. What does Your Majesty please to stay ?

Macbeth. Have you got any more news ?

Seyton. My lord ! all that was reported, has been ratified.

Macbeth. I will fight, till my flesh is cut off from my bones. Give me my armour.

Seyton. There is no need for it yet.

Macbeth. I will put it on. Send out more horsemen : search rapidly all the country. Hang those that talk of fear. Give me my armour. How is your patient, doctor ?

Doctor. She is not so sick my lord, as she is troubled with fancies that come crowding upon her and do not let her take rest.

Macbeth. Cure her of that :
Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain.
And with some sweet oblivious antidote.
Cleanse the *stuff'd*[1] bosom of that perilous stuff
Which weighs upon the heart ?

Doctor. Therein the patient
Must minister to himself.

Macbeth. Throw physic to the dogs. I'll none of it.
Come, put mine armour on ; give men my *staff*[2]
Seyton. send out. Doctor, the thanes fly from me.
Come, sir, dispatch. If thou couldst, doctor, find
My land's disease,
And purge it to a sound and *pristine*[3] health,
I would applaud thee to the very echo,
That should applaud again—Pull't off, I say.—
What rhubarb, senna, or what purgative drug,
Would scour these English hence ? Hear'st thou of them ?

Doctor. Ay my good lord ; your royal preparation
Makes us hear something.

Macbeth. Bring *it*[4] after me,
I will not be afraid of death and *bane*,[5]
Till Birnam forest come to Dunsinane
[*Exeunt all except Doctor.*

Doctor. Were I from Dunsinane *away and clear*,[6]
Profit again should hardly draw me here. [*Exit*.

[1]overburdened
[2]lance
[3]former
[4]armour
[5]destruction
[6]clear away

Macbeth. Cure her of that. Can you not cure the mind that is diseased ? Can you not pluck a deep sorrow from the memory of a patient ? Can you not root out the troubles that are recorded in the brain ? Can you not, with some sweet medicine that causes forgetfulness, clean the over-burdened bosom of the dangerous grief that oppresses the heart ?

Doctor. Such a disease can be cured by the patient himself.

Macbeth. Throw away medicine to the dogs. I shall have none of it. Come, help me to put on my armour ; give me my lance. Seyton, send out men to search the country. Doctor, the lords flee from me. Come Seyton, be quick. Docter ! if you could diagnose the disease of my land and restore it to its sound health that it enjoyed formerly, I would praise you so loudly that my words would actually give back an echo, resounding my praise. Put off my armour, I say.—What plant, drug or what purgative drug, would drive away the English forces from our country ? Have you heard of them ?

Doctor. Yes, my good lord ; military preparations made by Your Majesty indicate some invasion by the Englishmen.

Macbeth. Bring the armour after me. I will not fear death and destruction, till Birman wood come to Dunsinane.

[*Exeunt all except Doctor.*

Doctor. If I were clear away from Dunsinane, even the prospect of gain would not attract me to come here again. [*Exit.*

SCENE IV. *Country near Dunsinane : a wood in view*

Enter, with drum and colours, Malcolm, *old* Siward *and young* Siward, Macduff, Menteith, Caithness, Angus, Lennox, Ross, *and* Soldiers, *marching.*

Malcolm. Cousins, I hope the days are near at hand
That chambers will be safe.

Menteith. We doubt it nothing.

Siward. What wood is this before us ?

Menteith. The wood of Birnam,

Malcolm. Let every soldier hew *him*[1] down a bough
And bear't before him : thereby shall we *shadow*[2]
The numbers of our host and make discovery
Err in report of us-

Soldiers It shall be done.

Siward. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before't.

Malcolm. 'Tis his main hope :
For where there is advantage to be given,
Both more and less have given him the revolt ;
And none serve with him but constrained things,
Whose hearts are absent too.

Macduff. Let our just *censures*[3]
Attend[4] the true event, and put we on
Industrious soldiership.

[1] for himself
[2] conceal
[3] judgment ; opinions
[4] wait for

SCENE IV. *Country near Dunsinane : a wood in view Enter, with drum and colours,* Malcolm, *old* Siward *and young* Siward, Macduff, Menteith, Caithness, Angus, Lennox, Ross, *and* Soldiers, *marching*

Malcolm. Cousins, I hope the time is near when we shall be able to live in peace in our homes.

Macbeth. We have no doubt about it.

Siward. What is this wood before us ?

Menteith. The wood of Birnam.

Malcolm. Let every soldier cut for himself a branch of a tree and carry it before him. In this way we shall conceal the numbers of our army and make the enemy's scouts give an incorrect report about us.

Soldiers. We will do it.

Siward. We get no other report except that the tyrant, confident of his strength, is still at Dunsinane, and will suffer us to lay siege to the castle.

Malcolm. It is his main hope, because where any opportunity is open to them, both high and low have rebelled against him ; and none serve under him except such as have been forced into service, and have no will to serve him.

Macduff. Let us await the actual event to show us how far our opinions are correct, and meanwhile let us make all military preparations.

Siward. The time approaches
That will with due decision make us know
What we shall say we have, and what we owe.
Thoughts speculative their unsure hopes relate.
But certain issue strokes must arbitrate :
Towards *which*[1] advance the war.
[*Exeunt marching.*

SCENE V. *Dunsinane. Within the castle*
Enter, with drum and colours, Macbeth, Seyton, *and* Soldiers

Macbeth. *Hang out*[2] our *banners*[3] on the outwards walls ;
The cry is still "They come" : our castle's strength
Will laugh a siege to scorn : here let them lie
Till famine and the *ague*[4] eat them up :
Were they not *forced*[5] with those that should be ours,
We might have met them *dareful*[6] *beard to beard*[7]
And beat them backward home.
[*A cry of women within.*
What is that noise ?

Seyton. It is the cry of women, my good lord.
[*Exit.*

Macbeth. I have almost forgot the taste of fears :
The time has been, my senses would have cool'd
To hear a night-shriek ; and my fell of hair

[1] arbtiration; decision
[2] hoist
[3] flags
[4] fever
[5] reinforced
[6] boldly
[7] face to face

Siward. The time is approaching when we will know with a proper degree of definiteness what (we may say about what) we have gained, and what we have lost. Conjectures may express uncertain hopes, but the actual result can only be decided by blows. Let our forces set forward to achieve that end. [*Exeunt, marching.*

SCENE V. *Dunsinane. Within the castle.*

Enter, with drum and colours, Macbeth, Seyton *and* Soldiers

Macbeth. Hoist our flags on the outer walls of the castle. The cry is being heard about their onward march. Our castle is strong enough to scoff at their siege. Let them be outside the castle till famine and fever destroy them. If they had not been reinforced with those who should have helped us (and not deserted us), we might have met them boldly, face to face, and sent them back after defeating them.

[*A cry of women within*

What is that noise ?

Seyton. It is the cry of women, my good lord. [*Exit.*

Macbeth. I have almost forgotten what fear is. There has been a time when my sense would be chilled on hearing a shriek as night ; and my hair would rise and

Would at dismal *treatise*[1] rouse and stir
As[2] life were in't : I have supp'd full with horrors ;
Direness,[3] familiar to my slaughterous thoughts.
Cannot *once*[4] *start*[5] me.

Re-enter Seyton

Wherefore was that cry ?

Seyton. The queen, my lord, is dead.

Macbeth. She should have died hereafter ;
There would have been a time for *such a word*[6]
To morrow, and to-morrow, and to morrow,
Creeps[7] in *this petty pace*[8] from day to day.
To the last syllable of recorded time ;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle !
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more ' it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Enter a Messenger

Thou comest to use thy tongue ; thy story quickly.

Messenger. Gracious my lord,
I *should*[9] report that which I say I saw,
But know not how to do it.

Macbeth. Well, say, sir,

Messenger. As I did stand my watch upon the hill,
I look'd toward Birnam, and *anon*,[10] *methought*,[11]
The wood began to move.

Macbeth. Liar and slave !

[1] story
[2] as if
[3] horror
[4] ever
[5] startle
[6] such news
[7] creep
[8] slowly and unregarded
[9] ought to
[10] immediately
[11] it seemed to me

stand on end, as if it had life in it, on hearing a sorrowful story. Horror is so familiar to my bloody thoughts that it cannot even startle me.

Re-enter Seyton

Why was that cry raised ?

Seyton. The queen, my lord, has died.

Macbeth. She should have died at some later time. There would have been some other time in the future for this news. All succeeding days creep slowly and slowly from day to day, till the last letter of the Book of Life is closed, and all the days that have past have led foolish people to the dust of the grave. Let the short-lived flame of life be extinguished, for it is nothing more than a walking shadow, a poor player that walks about pompously like an actor on the stage and then is heard of no more. It is a tale told by a fool, full of loud noise, but having absolutely no meaning.

Enter a Massenger

You have come to say something. Well, speak out your news quickly.

Messenger. My gracious lord, I ought to report that which I say I saw, but I do not know how to report it.

Macbeth. Well, speak out please.

Messenger. As I stood keeping my watch upon the hill, I looked towards Birnam and it soon appeared to me that the wood began to move.

Macbeth. Liar and slave !

Messenger. Let me endure your wrath, if't be not so :
Within this three mile may you see it coming ;
I say, a moving grove.

Macbeth. If thou speak'st false.
Upon the next tree shalt thou hang alive.
Till famine cling thee : if thy speech be *sooth*.[1]
I care not if thou does for me us much.
I pull in resolution, and begin
To doubt the equivocation of the fined.
That lies like truth : "Fear not, till Birnam wood
Do come to Dunsinane" ; and now a wood
Comes toward Dunsinane. Arm, arm, and out !
If this which he *avouches*[2] does appear.
There is nor flying hence nor tarrying here.
I *gin*[3] to be *a weary*[4] of the sun.
And wish the estate o' the world were now undone
Ring the alarum-bell ! Blow, wind ! come, *wrack*[5]!
At least we'll die with *harness*[6] on our back.

[*Exeunt*.

SCENE VI. *Dunsinane. Before the castle*

Enter, with drum and colours, Malcolm, old Siward, Macduff &c., and their Army, with boughs

Mal. Now near enough ; your *leavy*[7] screens throw down.
And show like those you are. You, worthy uncle,
Shall, with my cousin, your right-noble son.
Lead our first *battle*[8] : worthy Macduff and we

[1] ture
[2] declares
[3] begin
[4] tired out
[5] ruin
[6] armour
[7] leafy
[8] division ; vanguard

Messenger. Let me bear the brunt of your anger, if it is not so. You can see it coming within this space of three miles. I say, it looks like a moving forest.

Macbeth. If you tell a lie, you will be hanged alive on the next tree, till famine causes you to wither. If what you say is correct, I do not care if you treat me in the same manner. I check my strong confidence, and being to suspect the ambiguous language of the witches that tells lie in terms that bear the likeness of truth : 'Do not be afraid till Birnam wood moves towards Dunsinane." Now I hear that a wood has moved towards Dunsinane. Let us arm ourselves and go out of the castle to meet the enemy. If what he declares is seen to be true, there is no use either of fleeing away or staying here, I begin to be tired of the sun and I wish the frame of the universe had now come to an end. Ring the alarm-bell. Let the wind blow hard and let the world be ruined ! At least I will die fighting in the battle. [*Exeunt*.

SCENE VI. *Dunsinane. Before the castle*

Enter, with drum and colours, MALCOLM, *old* SIWARD, MACDUFF, etc., *and their* Army, *with boughs*

Malcolm. Now we have reached quite near Dunsinane. Throw down your leafy screens, and appear as you really are. You, worthy uncle, shall lead our vanguard, with your noble son, my cousin. Worthy Macduff and

Shall take upon's what else remains to do,
According to our *order*.[1]

Siward. Fare you well.
Do we but[2] find the tyrant's power to-night,
Let us be beaten, if we cannot fight.

Macduff. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.
[*Exeunt.*

SCENE VII. *Another part of the field*

Alarums. **Enter Macbeth**

Macbeth. They have tied me to a stake; I cannot fly,
But, bear-like, I must fight *the course*[3]. What's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young Siward

Yo. Siw. What is thy name?

Macbeth. Thou'lt be afraid to hear it.

Yo. Siw. No; though thou call'st thyself a hotter name
Than any is in hell.

Macbeth. My name's Macbeth.

Yo. Siw. The devil himself could not pronounce a title
More hateful to mine ear.

Macbeth. No, nor more fearful.

[1] plan of battle

[2] If we but

[3] the attack of dogs

I shall do whatever else is to be done, according to the plan of battle.

Siward. May you fare well! If we but meet the tyrant's army tonight, we must fight well, or else we deserve to be beaten.

Macduff. Let all our trumpets be blown; let all the noisy forerunners of bloodshed and slaughter be sounded.

[*Exeunt.*

SCENE VII. *Another part of the field*

Alarum. **Enter Macbeth**

Macbeth. They have tied me to a stake; I cannot run away, but like a bear tied to a pole, I must meet the attack of the dogs. What is the man who is not born of woman? I have to fear only such a man, and no one else.

Enter Young Siward

Yo, Siw. What is your name?

Macbeth. You will be afraid to hear it.

Yo, Siw. No; though your name were more terrible than any name which is in hell.

Macbeth. My name is Macbeth.

Yo, Siw. The devil himself could not utter a name more hateful to me.

Macbeth. No, nor more fearful.

Yo, Siw. Thou liest, *abhorred*[1] tyrant ; with my sword
I'll prove the lie thou speak'st.
[*They fight, and young Siward is slain.*

Macbeth. Thou wast born of woman.
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that's of a woman born. [*Exit.*

Alarums. **Enter Macduff**

Macduff. That way the noise is. Tyrant, show thy face !
If thou be'st slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched *kerns*[2], whose arms
Are hired to bear their *staves*[3] : either thou, Macbeth,
Or else my sword, with an unbatter'd edge,
I sheathe again undeeded. There thou shouldst be ;
By this great clatter, one of greatest note
Seems *bruited*[4] : let me find him, fortune !
And more I beg not. [*Exit. Alarums.*

Enter Malcolm and old Siward

Siward. This way, my lord ; the castle's gently renderd :
The tyrant's people on both sides do fight ;
The noble thanes do bravely in the war ;
The day almost itself professes yours.
And little is to do.

Malcolm. We have met with foes
That strike beside us.

Siward. Enter, sir, the castle.
[*Exeunt, Alarums.*

[1] destestable
[2] infantry
[3] lances
[4] announced

Yo Siw. O detestable tyrant, you tell a lie. With my sword I will prove that what you speak is false.

[They fight and young Siward is killed.

Macbeth. You were born of woman. But I despise the swords and weapons wielded by man who is born of woman. *[Exit.*

Alarums. Enter Macduff

Macduff. The noise of the alarums is coming from that side. Tyrant, show me your face ! If you are killed with any blow not from me, the ghosts of my wife and children will always haunt me. I cannot strike at your miserable soldiers, whose arms are hired to bear their lances. Either I must kill you with my sword, O Macbeth ! or else I put back into its sheath my sword, without using it and without having done any deed (of slaughter) with it. You ought to be there. The presence of some very great person seems announced by the noise there. Fourtune ! let me meet him ; I do not beg any more favour from you.

[Exit. Alarums.

Enter. Malcolm and old Siward

Siward. My lord, let us go this way. The castle has surrendered without resistant. The tyrant's people are fighting on both sides ; and the noble lords are fighting bravely in the war. The day almost declares itself to be yours, (*i.e.*, victory is almost yours) ; and little is left to be done.

Malcolm. We have met with enemies who fight on our side

Siward. You may enter the castle, sir.

[Exeunt. Alarums.

SCENE VIII. *Another part of the field*

Enter Macbeth

Macbeth. Why should I play the Roman fool, and die
On mine own sword ? *whiles*[1] I see *lives*[2], the gashes
Do better upon them.

Enter Macduff

Macduff. Turn, hell-hound, turn !

Macbeth. Of all men else I have avoided thee:
But get thee back ; my soul is too much *charged*[3]
With blood of thine already.

Macduff. I have no words :
My voice is in my sword ; thou bloodier villain
Than terms can give thee out ! [*They fight.*

Macbeth. Thou losest labour :
As easy mayst thou the intrechant air
With thy keen sword impress, as make me bleed :
Let fall thy blade on vulnerable *crests*[4] ;
I bear a charmed life, which *must not*[5] yield
To one of woman born.

Macduff. *Despair*[6] thy charm ;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.

Macbeth. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man !

[1] so long as
[2] living beings ; enemies still living
[3] burdened
[4] heads
[5] is not destined to
[6] cease to trust

SCENE VIII. *Another part of the field*

Enter Macbeth

Macbeth. Why should I play the Roman fool by committing suicide. While I see foes still living, it is better to exercise my sword on them than on myself.

Enter Macduff

Macduff, Turn towards me, you hell-hound, turn !

Macbeth. Of all men I avoid you. But go back : my sword is already too much loaded with the blood of your family.

Macduff. I have no words to speak. My sword will speak for me. You villain, you are bloodier than any words can describe you.

Macbeth. You are washing your energy. It is as easy for you to cut the invulnerable air as it is to wound me, (*i.e.*. the one is as impossible as the other). Let your sword fall on heads that are vulnerable. My life is protected by a charm ; and it is not destined to yield to one born of woman.

Macduff. Cease to trust your charm. Let that evil angel whom you have ever obeyed tell you that Macduff was taken out by cutting the womb of his mother before the proper time for his birth had come.

Macbeth. Curses may fall on the tongue that tells me this, for it has effectually beaten down all my courage.

And be these juggling fiends no more believed,
That *palter*[1] with us in a double sense ;
That keep the word of promise to our ear,
And break it to our hope ! I'll not fight with thee.

Macduff. Then yield thee, coward,
And live to be the show and gaze o' the time :
We'll have thee, as our rarer monsters are,
Painted[2] upon a pole, and underwrit,
"Here may you see the tyrant."

Macbeth. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield : *lay on*,[3] Macduff ;
And damn'd be *him*[4] that first cries "Hold, enough !" [*Exeunt, fighting, Alarums.*

Retreat. Flourish. Enter, with drum and colours, Malcolm, old Siward, Ross, Lennox, Angus, Caithness, Menteith, and Soldiers

Malcolm. I would the friends we miss were *safe*[5] arrived.

Siward. Some must go *off*[6] : and yet, by these I see,
So great a day as this is cheaply bought.

Macolm. Macduff is missing, and your noble son.

Ross. Your son, my lord, has paid a soldier's debt :
He only lived but till he was a mad ;
The which no sooner had his prowess confirm'd

[1] equivocate
[2] pointed and hung
[3] strike
[4] he
[5] safely
[6] be killed

Let nobody believe these juggling witches who speak such words to us as are capable of double meaning. They make a promise with us, but break it as regards what we expected to be their meaning. I shall not fight with you.

Macduff. Then surrender, you croward, and live to be an object for men to stâte at with wonder. Just as rare monsters are exhibited at our country fairs, in the same way we shall have you painted and hung on a cloth suspended from a pole, and write under it, "Here you may see the tyrant."

Macbeth. I will not yield to kiss the ground before the feet of young Malcolm, and to be baited with the curses of the mob, as bears are baited with dogs. Though Birnam wood has come to Dunsinane, and though you, who are not born of woman, are opposed to me, yet I will make a last effort. I hold my strong shield before my body, Strike, Macduff; and let he who first cries, "Stop, we have fought enough," be damned.

[*Exeunt fighting. Alarums.*

Retreat. Flourish. Enter with drum and colours,

Malcolm, old Siward, Ross, Lennox, Angus, Caithness, Menteith, and Soldiers.

Malcolm. I wish the friends we do not see were safely arrived.

Siward. Some must be killed; yet, by the great number that are present with us, I see that such a victory as this has been cheaply won by us.

Malcolm. Macduff and your noble son are missing.

Ross. Your son, my lord, has died as a soldier should die. He only lived till he reached the stage of manhood. No sooner did his courage prove his manhood in the posi-

In the unshrinking station where he fought,
But like a man he died.

Siward. Then he is dead?

Ross. Ay, and brought off the field: *your cause of sorrow*[1]
Must not be measured by his worth, for then
It *hath*[2] no end.

Siward. Had he his hurts before?

Ross. Ay, on the front.

Seward. Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so, his knell is *knoll'd*[3].

Malcolm. He's worth more sorrow,
And that I'll spend for him.

Siward. He's worth no more:
They say he *parted well*[4], and paid his score:
And so, God be with him! Here comes newer comfort.

Re-enter Macduff, with Macbeth's head

Macd. Hail, king! for so thou art: *behold*[5], where stands
The usurper's cursed head: the time is free:
I see thee *compass'd*[6] with thy kingdom's pearl,
That speak my salutation in their minds;
Whose voices I desire aloud with mine:
Hail, King of Scotland!

All. Hail, King of Scotland! [*Flourish.*[7]

Malcolm. We shall not spend a large expense of time,
Before we reckon with your several loves,

[1] young Siward's death
[2] will have
[3] tolled rung
[4] died nobly
[5] see
[6] surrounded
[7] a musical prelude

tion of fighting from which he did not shrink than he died like a hero.

Siward. Is he then dead ?

Ross. Yes, and his corpse has been carried away from the battle-field. Your cause of sorrow, *i.e.*, his death, shall be measured by his merit, for in that case it would be measureless.

Siward. Did he receive his wounds on the front of his body ?

Ross. Yes, on the front.

Siward. Why, then, he is God's soldier ! Had I as many sons as I have hair, I would not wish them to meet a better death. And so, his death-bell is rung (and there is no need to give way to further lamentations).

Malcolm. He deserves a deeper mourning and that I will do for him.

Siward. He does not deserve more than this. They say that he died nobly and paid his debt (to nature). And so, May God be with him ! Here comes something that gives more comfort.

Re-enter Macduff, with Macbeth's head

Macd. Hail, king ! for you are now king. See the usurper's cursed head stands here (on a pole). The day of freedom has returned. I see you surrounded by the choicest ornament of our kingdom, *i.e.*, the great nobles, who speak in their minds the congratulations to which I now give utterance, and whom I call upon to shout with me, "Hail, king of Scotland !"

All. Hail, King of Scotland ! [*Flourish*

Malcolm. Before long we shall ascertain what gratitude we owe to each of you, and fully pay your debt.

And make us even with you. My thanes and kinsmen.
Henceforth be earls, the first that ever Scotland
In such an honour named. What's more *to do*,[1]
Which would be planted newly with the time,—
As[2] calling home our exiled friends abroad.
That fled the snares of watchful tyranny ;
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 'tis thought, by *self*[3] and violent hands
Took off[4] her life ; this, and what needful else
That calls upon us by the grace of Grace,
We will perform in *measure*[5], time and place :
So thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone.
[*Flourish. Exeunt.*

[1] to be done
[2] for example
[3] own
[4] took
[5] proper degree

My lords and relatives, from today onwards, you will be earls—the first batch of earls who were honoured with this title on this occasion in Scotland. Whatever else is to be done' ought to be done without delay. For example, we have to call home our friends who are in exile abroad and who fled away from the tyrant who constantly employed spies to watch them ; we have to bring to justice the cruel agents of this dead murderer and his devilish queen who, as it is said, took her life by her own violent hands.

All these things and whatever other needful thing there is that demands our attention, we will by the grace of God, do in proper degree, time and place. So I thank you all at once and invite you to attend our coronation at Soone.

[*Flourish. Exeunt.*

PART III

NOTES & EXPLANATIONS

NOTES & EXPLANATIONS

ACT I

Scene I

Stage Direction. **Three**—this is a mysterious number. Similar is the number *nine* used in I, iii, 36.

3. **Hurlyburly**—confusion; referring to the noise and confusion of battle in which Macbeth was engaged.

7. **Heath**—a bare flat waste tract of land, especially if covered with shrubs.

9. **Graymalkin**—the name of the demon master or the attendant demon or the familiar of the First Witch. "*I come, Graymalkin*" is spoken by the First Witch to her attendant demon named Graymalkin. In olden days the witches and wizards were supposed to be the subjects of the attendant spirits and from them they got much of their mysterious knowledge and power.

10. **Paddock calls**—Paddock is the name of the demon-master of the Second Witch.

11. **Anon !**—in a moment ! I will come in an instant.

12. **Fair......is fair**—what is fair to others is foul to us, and what is foul to others is fair to us. We hate what others like, and we like what others hate.

13. **Hover**—fly ; loiter about.

Scene II

4. **'Gainst my capacity**—to prevent my being captured.

7—9. **Expl. Doubtful......art.**—The wounded sergeant, on being asked by Malcolm to tell Duncan how the battle stood when he left it, says that it was difficult to say which side was going to win. Just as two swimmers whose strength is spent, render useless their skill in swimming, by clinging to each other, and both perish, in the same way these opposed armies, in the fierce embrace of battle, seemed to thwart each other and bring about each other's ruin.

10. **To that**—to that end, *i.e.*, to be a rebel.

11—12. **The multiplying.........him**—nature has crowded within him innumerable evil equalities.

12. **The western isles**—Ireland.

13. **Suplied to**—furnished with.

9—13. **The merciless Macdonwald......is supplied.**—The cruel Macdonwald is fit to be a rebel. Nature has crowded within him evil qualities which are generally found in a rebel. He is furnished with light armed and heavy-armed troops from Ireland.

14. **Damned quarrel**—detestable motive of dispute.

15. **Showed......whore**—showed herself as if she were the mistress of the rebel and embraced his cause. **All's to weak**—all proves useless.

20. **He......slave**—Macbeth met face to face with Macdonwald.

16—20. **Brave Macbeth......slave.**—Brave Macbeth who well deserves the title of *brave* disregarded the rebel's apparent success. With his sword which he waved in the air and which emitted smoke or vapours on account of his shedding the blood of the enemies, he cut a passage through the enemies. In doing this, he appeared to be a favourite of Valour (Bravery). After

making his way through the enemies he came face to face with the mean Macdonwald.

21. **Which**—who; Macdonwald. **To him**—to Macbeth.

22. **Unseam'd him**—ripped him open. **Chaps**—cheeks.

23. **Battlements** –walls ; parrapets.

25–28. **As whence.........swells.**—The sergeant tells Duncan how the death of Macdonwald brought fresh troubles for the Scottish forces. He says that the sun begins to shine with his full warmth with the advent of spring. People then feel that the pleasant season of spring will bring joy and happiness to them ; but sometimes, against their hopes, they find that violent storms, that may wreck the ships, begin to blow and terrible thunders break. Similar was the case in this battle. When Macbeth had ripped open Macdonwald from the navel to the cheeks, the Scottish soldiers were thinking that the most favourable time in the battle had come ; but from this spring they began to find discomfort instead of comfort. It was because Sweno, the king of Norway, began attacking their army with a reinforcement of fresh troops.

30. **Norweyan**—Norwegian.

31. **Surveying vantage**—seeing a favourable oportunity.

32. **Furnish'd**—bright ; polished up ; not stained by use.

33. **Dismay'd**—terrified ; discouraged.

35. **As......lion**—ehey were afraid of their enemies as eagles are afraid of sparrows or as a lion is afraid of a hare, *i.e.*, they were not afraid in the least.

37. **Overcharged......cracks**—filled with explosion powerful enough to produce a doubly loud report.

39. **Reeking**—emitting smoke or vapour.

40. **Or......Golgotha**—or make the place memorable as another "place of a skull," by slaughtering the enemies. The reference, in this passage, is to Matt.

XXVII : 33 "And when they were come unto a place called Golgotha, that is to say, a place of a skull," etc.

42. **I am faint**—I am falling into the swoon. **Gashes**—deep, open wounds.

44. **Smack of**—have taste of.

45. **Thane**—earl ; lord.

46. **Should**—ought.

49. **Flout.**—mock ; fly insultingly.

50. **Fan......cold**—child people with fear. **Norway**—the king of Norway.

52. **Disloyal.**—unfaithful.

53. **Dismal**—terrible ; ill-boding ; adverse to the Scots in the beginning.

54. **Bellona's bridegroom**—Macbeth, the suppose of Bellona, the Roman goddess of war. **Lapped in proof**—clad in impenetrable armour.

55. **Self-comparisons**—points comparison between their two selves, *i.e.*, between Macbeth and the king of Norway.

55—57. **Confronted......spirit**—Macbeth opposed him (the king of Norway) with points of equality between themselves. Macbeth met him in a hand to hand trial of strength. The point of his sword met the point of the rebel's sword, and his weapon met the rebel's weapon. Thus he crushed the insolent spirit of his opponent.

59. **That**—so that.

60. **Norway's**—Norwegian's. **Craves composition**—humbly begs terms of peace.

61. **Deign**—condescend to do ; think fit.

62. **Saint Colme's inch**—the island of Inchcolm, off the coast of Fife. It was once occupied by St. Columbia, who was the first to each Christianity to the Picts.

63. **Dollar.**—a silver coin made in Bohemia early in the 16th century. Now it mainly signifies the American

coin of the same name, about four shillings in value. The mention of dollars is an anachronism.

65. **Our bosom interest**,—the interests that are nearest to our heart ; our great love for him. **Present**—immediate.

Scene III

2. **Killing swine**—It was believed that the witches caused the animals, especially swine, to die by casting an evil eye upon them if they had any grudge against their owners.

5. **Munched**—chewed with noise.

6. **Rump-fed**—fed on rumps ; fed on the best joints. (*Rump* is the end of the backbone of on animal with the parts adjacent).

7. **Aleppo**—a city of Asiatic Turkey, on the river Koeik, in a fine plain, sixty miles south-east of Alexandretta. It was a great centre of trade in the past. **Tiger**—the name of a vessel.

9. **A rat......tail**—witches and their attendant spirits were supposed to possess the power of assuming the shape of any animal they liked, but the animals into which they changed themselves had no tail.

10. **Do**.—do for (the ship) ; gnaw a hole in the bottom of the ship.

14. **All the other**—all the other winds. All the other winds are at my command.

17. **The shipmen's-card**—the compass-card, upon which the 32 points are marked.

18. **Drain......hay**—drain the blood from his body till he becomes as withered up as dried grass.

20. **Pent-house lid**—lids overhanging the eyes like the roof of a shed adjoining a main building.

21. **Forbid**—cursed ; excommunicated : deprived of church privileges.

24. **Become lean and waste away.**—The witches brought about this result by setting up a figure of wax and applying torture to it.

25. **Tempest-tost**—tossed by a violent storm of wind.

30. **The weird sisters**—the unearthly sisters; the witches.

33. **Posters of**—swift travellers over.

38. **So foul......seen**—I have never seen a day at one time so stormy and at another so bright (with sunshine).

39. **Forres**—a town in the country of Nairn, in the North of Scotland.

40. **Wild...... attire**—wearing strange dress.

41—43. **Live......question ?**—Are you living beings and not mere airy appearances ? Are you beings to whom man may put questions and from whom man may receive answers ?

44. **Choppy**—chappy ; full of chaps, or cracks, owing to extreme cold ; chapped.

46. **Beards**—a beard was considered by the Elizabethans to be a distinctive characteristic of a witch.

50. **Hereafter**—after this ; in the future.

51. **Start**—make sudden movement.

53. **Fantastical**—creations of the imagination.

55. **Present grace.**—the honourable title which he already bears, *i.e.*, the title of the thane of Glamis.'

56. **Noble having**—noble possession, *i.e.*, the title of 'the thane of Cawdor,' **Of royal hope**—the hope for royalty ; the hope of becoming king.

58. **Rapt**—carried beyond himself ; transported ; absorbed.

60—61. **Who......hate**—who neither beg your favours nor fear your hate.

75. Lesser......greater—You will be inferior to Macbeth because you will not yourself be king, and greater than Macbeth because your descendants will be kings and his descendants will not be kings.

70. Imperfect speakers—who do not speak the whole truth ; who speak only a part of what they mean.

73. Prosperous gentleman—as indicated by lines 50—66 of Act I, Scene ii, the king of Norway and the thane of Cawdor had been defeated by Macbeth and taken captive: How then could Macbeth call the thane of Cawdor 'A prosperous gentleman ? This inconsistency leads some of the editors to conclude that Shakespeare did not write lines 55—56 of Act I, Scene II.

80. There......then—these belong to those bubbles.

83. We......about—as we are talking of.

85. Takes......prisoner—renders the reason inoperative.

88. To......words—that was its exact purport.

91. Thy personal venture—your daring exploits.

92—93. His wonders......his—His astonishment at your achievement and his admiration for you contend as to whether he should keep the "astonishment" to himself, or express his "admiration" for you.

95. Stout—bold and resolute.

96. What......make—what you made yourself, *i.e.*, strange images of death as explained in the next line.

89—97. Expl. The king...of death—Ross tells Macbeth that the king has received with joy the news of the (Macbeth's) victory over the enemy. When he reads the account of his heroic exploits against the enemy, there arises a conflict in the king's mind between *wonder* at the deeds done by him (Macbeth) and the *praise* for the, doer. He does not know whether he should keep the wonder to himself or express his praise for Macbeth, and consequently he becomes silent. While reviewing in his mind the other events of the same day, the king finds Macbeth fighting in the midst of the bold and resolute Norwegian

troops, without being in the least terrified by the horrors of his own creation, *i.e.*, the heap of dead bodies, each of which was as ghastly as the image of death.

98. **Post with post**—messenger after me messenger.

99. **Thy praise**—praises of your deeds.

102. **To herald......sight**—to take to his presence.

106. **Hail.**—I greet you.

111. **Was combined**—had entered into a league.

112. **Those of Norway**—the Norwegians.

113. **Vantage.**—advantage ; convenience ; addition. **Both**—both kinds of help.

114. **He......wreck**—he tried hard to ruin the vessel of the state.

120—121. **That...crown**—if you carry to the utmost your trust in the witches, there may yet be kindled within you a hope of obtaining the crown.

122. **Strange**—mysterious affairs. **The instruments of darkness**—the agents of the devil ; the witches through whom the devil expresses his thoughts.

123—126. **And oftentimes......consequence**—the agents of the devil, *i.e.*, the witches often tell us truths in small matters in order to lure us to do such things as may be harmful to us. By achieving success in small matters, we begin to believe that what they tell us is correct. After winning our confidence by speaking truth in ordinary matters they deceive us in matters of vital importance, and bring about our ruin.

128. **Prologues**—introductions ; preludes.

130. **Earnest.**—assurance ; pledge.

134. **Whose......image**—the terrible thought of which.

130—137. **Expl. This supernatural......of nature ?**—Macbeth says to himself that this supernatural incitement can neither be evil nor good. If it is evil, who did it give the assurance of his success (in becoming the king of Scotland) by the fulfilment of one of the predictions. He has already become the thane of Cawdor. And yet he

cannot persuade myself that supernatural incitement is good. If it is good, why does he yield to the temptation (of murdering the king), the very image of which makes his hair stand on end, and makes his steadily beating heart throb violently against his ribs—emotions contrary to his experience? (Note that this soliloquy brings out Macbeth's chief quality, viz,, his *imaginativeness*, which makes him liable to the influences of superstition.)

137. **Fears**—object of fears.

139. **Whose murder...... fantastical**—in which murder is only an imaginary possibility.

140. **Single**—undivided ; compact. **My single...... man**—my manhood which is a compact whole.

140—142. **Function......is not**—the power of action is lost in the crowd of horrible fancies that beset my mind, and only the imaginary things possess any reality for me.

137—142. **Expl. Present fears......is not**—To Macbeth the objects of the fear that are present before him are less dreadful than the creations of his imagination. The idea of murdering the king exists in his mind only in an imaginary form and has not yet gone beyond that stage of mere imagination, but it shakes his manhood, which is a compact whole, in such a way that he is lost in his imagination and is deprived of the power to act. Consequently, nothing but what is imaginative has a reality for him. (He can think of committing murder and indulge in imaginary creations of his fancy, but he can't face actual dangers and can't act like a man of action. His imagination makes a coward of him.)

142. **May**—may possible be.

143. **My stir**—any effort on my part.

145. **Cleave...... mould**—do not fit.

144—146. **New......use**—New honours have been conferred upon him by the king. They are just like new garments that appear to be strange and do not fit closely

in the beginning, but will fit closely when they have been worn for some time.

148. Time and hour runs—the singular verb, 'runs' is used for the plural subject 'time and hour,' because the subject means 'the lapse of time.'

147—148. Come......day—whatever may happen, even the roughest day will come to an end at last.

148. We......leisure—we wait till it is convenient for you to accompany us to the king.

151. Where *i.e.*, in any memory.

153. The interim......it—the interval having given us time to weigh it.

151. Free hearts—hearts freely.

SCENE IV

1. Execution— infliction of capital punishment.

2. Those in summons—those who were charged with the duty of carrying out Cawdor's execution.

9. As one......death—as one who had prepared to meet death ; 'as one who had rehearsed the act of meeting death'.

10. The dearest thing—his life. **Owed**—passessed.

13. To find...face—to interpret the mind from one's facial expression.

15—16. The sin...me—I was even now reproaching myself for being ungrateful to you (in not rewarding you as you deserve).

19—20. That...been mine !—so that it might have been in my power to thank you in right proportion to your merits.

21. More...can pay—you deserve more reward than all that I can do to repay you—nay you deserve even more than that.

22—23. The service......itself—the service which I owe you as a loyal subject is, when rendered, its own reward.

27. Safe toward you—that is sure to show you.

26—27. Which......honour—"our duties" do only what is necessary for them to do, even when they do everything that is sure to show you love and respect.

28. To plant thee—to raise you to the height of greatness.

29—32. Noble......my heart...Noble Banquo, you have deserved no less than Macbeth, and you may equally claim that it should be made known that you have deserved no less than Macbeth. Let me embrace you and press you to my heart.

36. Whose......nearest—who are nearest to us in rank.

37. Our estate—the succession to the throne.

39. The Prince of Cumberland—when the King of Scotland, in his lifetime, named his successor, the title of Prince of Cumberland was bestowed on him. Cumberland was in the old days held as a fief from the crown of England.

41. Signs of nobleness—marks of high dignity.

39—42. Which honour......deserves—the title of the Prince of Cumberland must not be conferred on Malcolm alone, but titles shall also be given to all deserving persons and these titles shall shine like stars on them.

42. Inverness—was the capital of the country of the same name. It was the chief town in the highlands of Scotland, and Macbeth's castle was situated there.

43. Bind us further—lay us under further obligation by acting as our host.

44. The rest......for you—the rest which is not spent in your service is like labour.

45. Make joyful—gladden. **With**—with the news of.

48—50. Expl. The Prince......lies—the king nominates Malcolm as his successor. Hence Malcolm is an obstacle in Macbeth's path of becoming the king of Scotland. He will stumble against it and fall down or he will overleap it. He must either kill Malcolm or die in the attempt.

51. The eye......hand—let the eye appear not to see the hand.

50—53. Stars......to see—I must remove this obstacle from my path by murdering Malcolm. Let the stars hide themselves so that there may be no light to make visible my secret and horrible designs. Let the eye appear not to see the hand. In spite of this, let me do the deed which the eye does not like to see when it is done. Let me commit the murder though my eyes are afraid of seeing such a deed (Note that Macbeth speaks as if he has decided to do the deed and is going to do it.)

54—56. He is......me—he is quite as brave as you say, and to hear his praises is a rich feast of enjoyment to me.

56. Whose care—who, in his care (for my welfare).

SCENE V

8. Referred......time—make me think of the future.

10—11. Dues of rejoining—the right of sharing my joy.

13. Lay it to thy heart—reflect over this matter deeply.

14. Fear—fear the weakness of.

15. The milk......kindness—mildness. Bradley's criticism of this phrase is noteworthy. The phrase, 'too much of the milk of human kindness,' is applied to Macbeth by his wife, who did not fully understand him; but certainly he was far from devoid of humanity and pity.

16. The nearest way—the shortest way, *i.e.*. the murder of Duncan. **Thou wouldst be great**—you desire to be great.

17—18. Art......attend it—you are not lacking in ambition, but you are lacking in the evil qualities which should accompany ambition.

18—20. What......win—whatever high ambition you would cherish, you would like to achieve it by fair means. You would not adopt a wrong course of action, though at the same time you would like to attain the fruits of a wrong course of action. (You like to get the Crown without committing murder).

20—23. Thou'ldst......undone—O great Glamis, you would like to have that thing (the crown) which cries, "You must do this thing (murder) if you are to have it (the crown), and you would like that deed (murder) which you are afraid of doing yourself but which you would never like to be undone when it has been done."

24. Chastise......tongue—drive away your fears by words of encouragement.

26. Metaphysical—supernatural. **Doth seem**—seems.

31. For—for the purpose of.

33. Had......him—outstripped him.

34. For—for the want of.

34—35. Had scarcely......message—was almost out of breath and had hardly enough breath to deliver his message.

35. Get him tending—attend to him.

36—38. Expl. The raven......battlements—(Lady Macbeth imagines the breathless messenger to be a raven and his hoarse voice to be the cry of the raven.) The messenger who announces the fatal entrance of Duncan into her palace is hoarse. If such a message were to be announced by the raven, it (the raven) would have added hoarseness to its voice. That is, even the raven whose harsh voice is supposed to forebode calamities, would

not have croaked the entrance of Duncan into her palace but in an unusual harsh tone.

39. Unsex me—make me masculine in my thoughts and actions.

41. Direst—most dreadful.

43. Compunctions—causing pity.

43—44. That......purpose—that no scruples of mercy may come between my cruel intention and its execution.

44—45. Keep......it—maintain peace between the purpose and its execution.

38—45. Expl. Come you spirits...and it—hearing from the messenger that the king is coming to Macbeth's castle, Lady Macbeth resolves that the king must die and die by her own hands. She invokes the spirits of evil who wait upon deadly thoughts, and asks them to come and make her thoroughly masculine in her purpose and its execution. She further asks them to infuse in her the spirit of most dreadful cruelty and make her a thoroughly cruel person from top to toe. She requests them to make her blood thick so that she may go about her work without being much afraid of doing it. She prays to them to stop the passage to pity so that no scruples of mercy may disturb her cruel purpose nor maintain peace between it (her cruel purpose) and its execution. (Lady Macbeth calls the evil spirits to make her most cruel so that she may be able to do the deed without being deterred from it by any feelings of pity and compassion.)

46. Take......gall - change my milk into gall. **Murdering ministers**—agents of murder.

47. Sightless substances—invisible forms.

48. Wait......mischief—ready to do whatever is mischievous in Nature,

49. Pall......hell—put on the cloack of the darkest smoke of hell.

45—52. Expl. Come to my......hold—Lady Macbeth makes this invocation to the agents of murder and dark

night when she resolves that Duncan must be murdered by her own hands. She invites the agents of murder to come to her woman's breast and change all her milk into gall so that every womanly feeling in her may be changed into most dreadful cruetlv. She invities them to come to her, wherever in their invisible forms they are ready to carry out all that is cruel in Nature. She invokes the dark night to put on herself the darkest smoke of hell so that her eyes may not see the wound that her sharp knife will inflict, nor the gods may see through the covering of darkness and cry out to her 'to stop' from carrying out her purpose.

53. **By......hereafter**—in respect of the kingship promised by the greeting of the third witch.

54—55. **Thy letters......present**—your letters have carried me beyond the present that is 'ignorant' of your future greatness, and has enabled me to see the future.

56. **In the instant**—at this very moment.

58. **As he proposes**—according to what he intends.

61. **To beguile the time**—to deceive the world around you.

62. **Look like the time**—look like the world, *i.e.*, adapt yourselves to the practices in vogue at present.

60—64. **Expl. Your face...under't**—When Macbeth tells Lady Macbeth that the king was coming to their castle that night, she asks him when he was going away from there. Macbeth tells her that he was going away the next day. She then remarks that next day would never come for Duncan. As Macbeth's design is apparent from his face, she advises him what looks he should bear. She tells him that his face is like a book in which people may read strange things. He should hide his feelings and deceive the world around him by adapting himself to the practices then in vogue. His eyes, his hands and his tongue should indicate that he is acçording a hearty welcome to the king. He should appear on the occasion of entertaining the king as if he was as innocent as a

flower, but should be as poisonous as the serpent that hid itself under it (the flower) and waited for the opportunity to bite whoever tried to pluck it. He should not let his face betray the bloody thoughts lurking in his mind.

65. **Provided for**—(*a*) received ; (*b*) murdered.

65—66. **You shall......dispatch**—you shall leave to me the management of the great work to be done this night.

67—68. **Which......masterdom**—which, *i.e.*, the work done during this night shall give to us alone imperial power and lordship for the rest of our lives.

70. **Uo alter......fear**—to change countenance is always a sign that indicates fear.

SCENE VI

1. **Gentle**—calm ; smoothed by the "air".

1—3. **The air......senses**—our senses are made calm by the brisk, sweet air (of the site of this castle).

4. **Martlet**—a kind of swallow.

5. **By his loved mansionery**—by making this his favourable abode.

6. **Jutty**—ledge ; projecting part of a building. **Frieze**—the part of the entablature between the architecture and cornice often ornamented with figures ; the flat band of masonry below the cornice.

7. **Buttress**—a projecting support built on the outside of a wall ; any support or prop. **Coign**—corner. **But...... made**—in which this bird has not made.

8. **Procreant**—procreating, generating. **pendent...... cradle**—hanging nest and cradle of his family.

9. **Haunt**—frequent ; appear or visit frequently.

11. **Our trouble**—a cause of trouble to us.

13. **Bid God'ild us**—bid God yield (reward) us; thank us.

11—14. Expl. The love......trouble—Duncan arrives at Macbeth's castle ; and after Lady Macbeth has come to meet him, he apologizes for thrusting himself as a guest on her and her husband. He says that the love of his followers is sometimes a source of trouble to him, but, in spite of this, he thanks it because it is love. By this example of his, he teaches her to bid God reward him for the trouble he gives her, and to thank him for causing her that trouble, because he does so on account of his great love for her. He shall not have come to her castle if he did not love her so much. She shall not only ask God to reward him for the trouble he has caused her by his visit but she shall also be greatful to him, for it (his visit) shows how much he respects and loves her.

16—17. Single......against—a simple (unworthy) thing as compared with.

18. Of old- conferred (on us) in the past.

19. The late...them—the recent honours with which you have loaded us in addition. **We rest your hermits**—we are bound to pray for you. **Hermit**—a man who prays for his benefactor.

21. Coursed him—followed him hotly.

22. Purveyor—fore-runner ; an officer who goes before to make provisions for the king and his train.

27. To audit—to furnish a reckoning.

28. To return your own—to give back to you what is yours.

31. By your leave—with your permission, (I hold your hand).

SCENE VII

1—2. If......quickly—if the deed were finished when it was once executed, it were well that it were done quickly. In such a case I will not have to worry about it, after its execution.

3. Could......consequence—could entangle within its net the consequence of murder.

4. His surcease—its cessation ; its conclusion : *i.e.*, the conclusion of murder. **That but this blow**—so that this single act of murder.

6. Shoal—sandbank. **But here......time**—only in this life, which is a shallow bank in the ocean of eternity, or only in this life, which is a shallow bank between two eternities.

7. We'ld...—come—we should be willing to risk the life to come and what punishments might await us there ; and do the deed.

1—7. Expl. If it were......to come—Macbeth is talking to himself about the contemplated murder of Duncan. He feels that the murder would be discovered and would bring insurmountable difficulties in its wake. If the deed (murder) came to an end when it was executed, and did not bring fears in its wake, it would be well to do it quickly. If the murder could entangle within its net its consquences, and achieve success with its conclusion, and if this single act of murder had ended for ever here in this world, which was a sandbank between two eternities of time, he should be willing to risk the future world and what punishments might await him there. (Macbeth is willing to commit murder only if it does not bring any consequences in its wake and comes to an end for ever when it is done.)

8. We still......here—judgment always awaits us in this world.

8—10. We but——inventor—by committing murder, we only teach others how to commit murder ; and after this, the deed recoils on us, *i.e.*, we are murdered by others whom we have, by committing murder, taught how to commit murder.

10—12. This even-handed......own lips—this fair justice offers to our lips the component parts of the poisoned cup administered by us to others.

7—12. But in these cases......own lips—but in such cases of murder we are always punished in this world. By committing murder, we teach others how to commit murder; and when the others learn how to commit murder, they murder us, from whom they had learnt how to commit murder. Thus this fair justice offers us the poisoned cup that we prepare for others.

12. He's......trust—I am doubly bound to look after his safety in this world.

14. Strong......deed—I am Duncan's relative and loyal subject; and these are two strong reasons against my murdering him.

17. Hath......meek—has exercised his powers so meekly.

19. Trumpet-tongued—with a voice as loud as the sound of trumpet.

22. Striding the blast—riding upon the tempest. **Heaven's cherubin**—like the angels of heaven. ('Cherubin' is used here as a plural, though Shakespeare generally uses 'cherubin' as a singular and 'cherubins' as a plural. In modern English, the plural of cherubin is 'cherubim').

23. Sightless......air—invisible winds.

21—25.—Expl. And pity......the wind—Macbeth says to him that he should not murder such a noble king as Duncan, who has ruled over his subjects very meekly and has discharged his duties of kingship in a blameless manner. If he murders him, his (the king's) noble qualities will proclaim very loudly against his murder. If he murders him, pity that resembles a naked new-born baby, (dead as soon as it is born), riding upon the blast of a tempest, or resembles the angels of heaven, riding on the invisible winds, shall proclaim the horrible deed throughout the world, with the result that so many tears shall spring from the eyes of every person that, like a shower of rain, they will cause the wind to fall.

Note.—It was believed by the people of Scotland in the days of Macbeth that the souls of unbaptised infants were often seen flitting among the woods bewailing in

soft voices their hard fate, A similar belief was prevalent among the ancient Arabs who thought that the soul of an unavenged person wandered in the form of an owl and kept bewailing till it was avenged.

25—29. I have no spur......the other—I have no cause to stimulate me to the execution of my purpose except my leaping ambition. There is nothing to incite me to murder Duncan except my high ambition, which is apt to over-reach itself, as an over hasty horseman while trying to mount on his horse takes too great a leap and instead of leaping hastily into the saddle, falls on the other side of the horse.

34—35. Which would......soon—And these golden opinions of all sorts of people about me would need to be enjoyed while fresh, not thrown aside considering them to be worthless.

35—36. Was......yourself ?—Was the hope in which you dressed yourself a drunken hope ?

37—38. Hath it......freely ?—had this hope been sleeping since we last talked of it and does it now awake only to turn green and pale on seeing that which it did so boldly in imagination ?

39. Such—as fickle as your hope.

39—41. Art......desire ?—are you afraid to be the same in action and boldness as you are in desire ? (You desire to become the king but your actions do not correspond with your desire).

41—44. Expl. Wouldst thou......adage ?—Macbeth changes his mind concerning the murder of Duncan. He tells Lady Macbeth that he will not proceed further in this business because he (Duncan) has honoured him only recently and he (Macbeth) has acquired golden opinion from all sorts of people Lady Macbeth does not care for this explanation. She accuses him of cowardice and says that he desires the crown but lacks the courage to fulfil his desire. Thus he will live like a coward in his own eyes and will let his fears ("I dare not") accompany his desires ("I would"). He is just like the poor cat in the proverb, who would eat fish, and would not wet her

feet. He is such a coward as would not be able to achieve his ambitions on account of his fears.

48. **Enterprise**—adventure ; bold undertaking.

49. **When you durst do it**—when you had the courage to do it.

50. **to be**—in being.

52. **Did then adhere**—were then favourable. **would make both**—would make both favourable.

47—54. **What beast......unmake you**—what beast possessed you when you disclosed this venture to me ?. When you had courage to murder Duncan, you were a man. And in being more than man ("what you were"), *i.e.*, in becoming king, you would be all the more worthy of the name of man. Neither time nor place were then favourable to the execution of the deed and yet you wanted to make both of them favourable. Now both time and place are favourable for doing the deed ; and this very fact makes you unfit for doing the deed.

54–58. **Expl. I have given.... to this**—Lady Macbeth says to Macbeth that she has given suck and knows how tender it is to love the baby who sucks at her breast. Even while the baby was smiling and looking at her, she would have taken away her nipple from from its toothless gums and smashed its brain, if she had sworn as he had sworn to murder Duncan. Lady Macbeth, in her attempt to exhort Macbeth to murder Duncan, reminds him of his oath to put an end to the life of Duncan, and says that he is breaking the oath ; but she would have done it at any cost if she had sworn to do it.

59—61. **Expl. We fail......not fail**—Lady Macbeth says to Macbeth that he should not talk of failure, for she had never thought of failure. What is required of him is that he should screw up his courage to the point at which it would remain firm and keep it there, and there would be no question of their failing.

62. **the rather**—all the more.

63. **chamberlain's**—officers of his chamber.

64. Wassail—a kind of liquor drunk on a festive occasion.

65. the warder of the brain—which guards the brain.

66. shall be a fume—shall be like a vapour produced by intoxication ; shall throw off vapour ; shall become fogged ; shall be clouded with the smoke of liquor. **the receipt of reason**—the receptacle of reason ; brain.

67. limbeck—abbreviated form of 'alembic' ; a vessel for distilling.

63—67. Expl. his two chamberlains......limbeck only—When Macbeth points out that they may fail in murdering Duncan, Lady Macbeth tells him how she will make the two officers of Duncan's chamber fall into deep slumber. She will make them drink so much of wine and liquor that memory which guards the brain and enables man to understand and remember things, will become fogged with the vapours that will rise up to their brains. The same vapours will rise to their brains and confuse them, in the same manner as they rise up in an alembic. Thus their memories and brains will be paralysed ; they will fall into such a slumber that they will not be able to save Duncan or understand and remember what happens.

68. drenched—full of liquor ; drunken ; intoxicated.

67.—70. When in...Duncan ?—When after drinking too much wine, they will fall into deep slumber like swine and will appear as if death has overtaken them, what can you and I not do to unguarded Duncan ? He can be easily murdered by either of us.

71. spongy—"drenched" ; full of liquor ; drunken ; intoxicated.

74. received—accepted as truth.

73—74. Will it......done't ?—Will it not be accepted as truth that the two chamberlains of Duncan have murdered him when we will have smeared them with blood and used their very daggers ?

78. **Who dare**—No one will dare. **Other**—in any other way ; otherwise.

79. **As......death**—seeing that we shall raise cries of sorrow and lamentation for his death.

79—82. **Expl. I am......doth know**—When Lady Macbeth discloses to Macbeth her plan of murdering Duncan, he makes up his mind in the end and says that he has made up his mind and would strain every organ of his body to do this terrible deed. They should go away and deceive the world with an appearance of joy and happiness. He further advises Lady Macbeth to conceal their treacherous thought under a false (innocent) appearance.

ACT II

SCENE I

1. How......time ?—What time is it ?

5. that—a shield or a helmet or a cloak or a dagger.

6. A heavy......me—The inclination to sleep is strong on me and is making my eye-lids heavy as lead.

7. I would not—I should wish not to.

9. Give way to—falls back to ; entertains.

6—9. Expl. A heavy...in repose!—Banquo and Fleance are talking to each other at night. When Fleance tells Banquo that it is later than twelve o'clock, the latter says that the inclination to sleep is strong on him and makes his eye-lids as heavy as lead. In spite of this strong inclination to sleep, he will not like to sleep. He addresses the merciful powers of heaven and asks them to check the evil thoughts that man's nature entertains in sleep. That is, he does not like to entertain evil thoughts even in sleep.

16—17. shut up......content—(is) shut up or wrapped up in a sense of boundless satisfaction.

15—17. This diamond .....content—With the present of this diamond he sends his greeting to your wife and gives her the title of "the most kind hostess" ; and he is wrapped up in boundless satisfaction.

17—19. Expl. Being unprepared......wrought—Macbeth says to Banquo, that they did not get timely

information about Duncan's arrival at their castle and so they could not make adequate arrangements to receive him. As they were not prepared to receive him, their good will has been subject to their deficencies. *i.e.*, the reception accorded to the king by them has been defective. Had he received timely information of his visit to their castle, they would have had free play and would have given him an adequate reception.

22. **When we......serve**—when we can find an hour's leisure.

24. **At......leisure**—whenever it is convenient for you.

25—27. **Expl.** Macbeth says to Banquo that if he (Banquo) shall abide by his counsel when the time arrives, honour is sure to result to him (Banquo). Here Macbeth uses intentionally a vague language. In fact he suggests treachery to Banquo, but does not speak it out in clear words. He wishes Banquo to understand these words as he likes.

27—29. **My......clear**—my conscience free from guilt and my loyalty to the king untainted.

26—29. **Expl. So I......be counsell'd**—Macbeth says to Banquo that he will talk to him about the prophecies of the witches when he has an hour's leisure, and that if he (Banquo) abides by his counsel, he will get honour for himself. To this Banquo, like a truthful and straight-forward man, tells that he will discuss the matter with him and agrees to what he says only if he does not lose any honour, by trying to get more honour, and also if he can keep his conscience free from guilt and his loyalty to the king untainted. However, he implies that in case his conscience and his loyalty will not be kept intact, he will not agree to what Macbeth will speak to him.

31. **drink**—drink taken before going to bed.

33. **Is this......before him**—Macbeth sees a dagger in the air. It is the creation of his imagination, and is not seen by the spectators. It is a mere hallucination—an apparent perception of an external object not actually present. It led him to Duncan's chamber.

35. **I have thee not**—I have failed in my attempt to grasp you (the dagger).

36—37. **sensible......sight**—capable of being felt as well as seen.

40. **palpable**—substantial ; that can be felt.

42. **I was to use**—I had a mind to use.

44—45. **Mine eyes......the rest**—my eyes tell me that the dagger is real while my other senses tell me that it is not real. If my eyes are right, they are worth all my other senses (and my other senses will be ridiculed by my eyes) ; and if my eyes are wrong, they will be ridiculed by my other senses.

48—49. **informs......eyes**—creates this vision before my eyes.

50—51. **abuse—sleep**—disturb the peaceful sleep ; tempt to evil the sleeper lying on his curtained bed.

51—52. **Witchcraft......offerings**—witches perform their rites to Hecate with those presents that are liked by her.

52. **Hecate**—the goddess of witchcraft. **Withere'd**—spectre-like.

53. **Alarum'd**—aroused to action ; awakened.

54. **Whose......watch**—whose howling serves to announce the period of his night-watch, as the cry of a sentinel serves to announce his ; whose howl tells the progress of the night.

55. **With......strides**—with the swift, but noiseless strides with which Tarquin went to Lucretia's bed with the object of violating her chastity. The reference is to Tarquinius Sextus, so of Tarquinius Superbus, the last of the legendary kings of Rome. His outrage upon Lucretia led to the expulsion of the Tarquins from Rome, the story of which forms the subject of Shakespeare's poem, 'The Rape of Lucrece.'

49—56. **Expl. Now......ghost**—The hour when Macbeth should set about committing Duncan's murder

has arrived ; and Macbeth says to himself that Nature appears to be dead over this hemisphere of the world ; wicked dreams tempt to evil the sleeper lying on his curtained bed ; witches perform their rites to Hecate with offerings she loves ; the wolf's howl, like the voice of the watchman announcing the hour of the night, warns the spectre like murderer that it is the time to commit the bloody deed ; and the murderer moves like a ghost towards his victim as stealthily as Sextus Tarquinius moved towards the bed of Lucretia to commit rape upon her.

59–60. **And take......with it**—and take away the horror from the present time by breaking its silence, and consequently make me postpone the horrible deed which suits well with this time of silence.

61. **Words......gives**—Talking about a deed chills the zeal for doing it.

62. **the bell**—the bell rung by Lady Macbeth.

64. **knell**—the sound of a bell at a death or funeral ; the sound of a funeral bell.

SCENE II

3. **the fatal bellman**—a bellman announced the execution of condemned persons the night before the day of their execution. Here the owl is called the fatal bellman, announcing the death of Duncan.

5. **surfeited grooms**— drunken servants.

6. **Do......snores**—by sleeping soundly show contempt for the trust imposed on them of looking after the sleeping king : that is, they betray the charge of guarding the king by sleeping instead of guarding him.

8–9. **The death......or die**—so that death and natural powers quarrel whether the grooms should live or die.

9. **Who's there ?** Macbeth hears the sound about which a reference was made in lines 2 and 3.

11—12. Expl. The attempt......confounds as.—Macbeth hears a sound and cries out "Who's there ? what, ho !" Hearing his cry, Lady Macbeth thinks that the grooms have awakened from sleep and Macbeth has not been able to murder Duncan. The attempt, if unsuccessful, ruins us, *i e.*, if Macbeth makes an attempt to murder the king but does not succeed in murdering him, this unsuccessful attempt will bring about their ruin.

13—14. Had he...done't.—Had Duncan not resembled my father while he lay asleep, I would have done the deed myself. (Note that this sentence reveals Lady Macbeth's gentle nature. But for this touch given to her nature by Shakespeare, she would have appeared as a monster in cruelty).

28. As......hands—As they would have done if they had seen me with these hands of an executioner.

29. Listening with fear—As I listened to their exclamations of fear.

33. after these ways—in this manner ; in this way you are thinking.

37. the ravell'd sleave—the tangled, raw silk.

38. The death......life—that which ends each day of life, as death puts an end to life.

39. second course—this expression refers to the second or most important course of dishes served at a feast.

34—39. Expl. Macbeth tells Lady Macbeth that after he had murdered Duncan, he heard a voice cry that he would sleep no more (in pease), for he had murdered sleep—sleep which comes to innocent persons, which gathers together in an ordered manner the tangled, raw silk of the worries of life (*i e.*, which puts an end to the cares and worries of life), which puts an end to each day of existence, which is as refreshing to an industrious man as a bath is, which soothes the injured minds as a balm soothes the wounds, which is as important in Nature as

the second course of dishes at a feast, which is the chief nourisher in the feast of life.

44. **unbend**—to set at ease; to relax; to make straight.

45—46. **Why did......things**—You relax your noble strength so as to think in so mad a manner, as if your brain was diseased. You allow your mind to think of things in such a morbid manner as creates the impression that your brain is unhinged.

47. **filthy witness**—dirty evidence; the stains of blood.

53. **Infirm of purpose!** O man of weak will!

53-57. **Expl. Give me......their guilt**—After murdering Duncan, Macbeth brings, in confusion, the daggers with him. Lady Macbeth asks him to get some water, wash the stains of blood from the hands, replace the daggers which he has brought with him and smear the grooms with blood. Macbeth refuses to go back, for he is afraid to think of what he has done and cannot look at the man he has murdered. Lady Macbeth chides him for his fear and cowardice. She calls him a man of weak will, asks him to give her the daggers and tells him that there is no sense in being afraid of the dead Duncan or his sleeping grooms. Those who are asleep and dead are as harmless as the persons in pictures. It is only children who are afraid of seeing the picture of the Devil; and it is childish to be afraid of going again to Duncan's chamber. Then she says that she will go to his chamber herself and smear the faces of the grooms with blood, for it must appear that they have committed this murder.

57. **Whence**—from what place; wherefore.

58. **How......appals me?**—What can be the matter with me, when every noise terrifies me? (I must be in a very weak state, when every noise terrifies me.)

59. **What......here?**—How bloodstained are these hands of mine?

61. **this my hand**—this right hand of mine!

62. The......incarnadine—dye red the immeasurable sea.

63. Making......red—turning the green (colour) into one uniform red (colour).

68—69. Yonr......unattended—Your firmness has deserted you.

71. be not lost......thoughts—do not lose yourself (*i.e.*, do not look like a madman) by giving way to such cowardly thoughts.

73. Expl. To know......myself—Lady Macbeth advises Macbeth not to lose himself. To this advice of hers, he says that if by not losing himself, he is to become aware of what he has done, it would be best not to know himself and be lost in his thoughts.

74. Wake—addressed to the invisible person who is knocking at the door.

SCENE III

1. Here's......indeed !—What a strong knocking !

2. he should......key—He will have to do plenty of work in unlocking the door, on account of the large number of persons to be admitted.

3. Knock, knock, knock—go on knocking in this strong manner.

4. Beelzebub—devil ; the prince of evil spirits. a **farmer**—The **allusion** is to the abundant harvest of 1606 and the consequent fall of prices. A farmer is said to have hanged himself on account of the cheapness of corn in consequence of abundant harvest.

5. come in time—You have come at the right time, *i.e.*, when I am up and ready to open the gate.

6. napkins—handkerchiefs to wipe the sweat from your face.

7. in the......name—in the name of Baliol, another name for the devil.

8. equivocator—a person who uses ambiguous words to mislead ; a person who makes, on oath, an ambiguous statement which he understands in one sense but which would be understood by others in a different and misleading sense. The **allusion** is to the doctrine of equivocation taught by the Jesuits and especially avowed by Henry Garnet, Superior of the order of Jesuits in England, on his trial for the Gunpowder Plot, on the 28th of March, 1606. In this trial he defended his perjuries by means of the doctrine of 'equivocation'.

8—11. Expl. Faith......equivocate to heaven—The porter of Macbeth's castle, who imagines that he is the porter of hell-gate, hears the second knock and thinks that another candidate for admission to hell has come. He says that he is an equivocator, who can plead on one side of a question and then on the other, and swear on behalf of each against the other. He committed treachery against the State in the name of God. i.e., thinking that he was doing so to further the interest of his religion. In spite of this he could not get to heaven by equivocation.

10. for God's sake—in the name of God ; thinking that equivocating would further the interest of his religion ; thinking that the end would justify the means.

11. equivocate to heaven—reach heaven by equivocating.

13—15. Expl. here's an English tailor...goose—The porter of Macbeth's castle who imagines himself to be the porter of hell, hears a third knock, and thinks that an English tailor has come to be admitted into hell. He made breeches of French pattern and cheated his customers by stealing something from the material given him to make breeches. He asks the tailor to wait, for he would soon let him in. Here he would have enough fire for heating his smoothing iron. (In this passage, the **allusion** is to the dishonest English tailors of the time of Shakespeare. They stole something from the material given to them by the customers for making breeches. Moreover, the passage indicates that the Elizabethans aped foreign fashions.)

14–15. roast your goose—(*a*) heat your smoothing iron that is shaped like a goose ; (*b*) receive severe punishment for the theft you have committed.

16–17. But this...further.—But this place is so cold that it cannot serve the purpose of hell. I will no more play porter to the devil. (Here the porter gets out of his warm bed to open the gate.)

17. thought—expected while acting the part of the porter of hell.

19. bonfire—a large fire in the open air on occasions of public rejoicing, for consuming garden refuse, etc. ; originally, a fire in which bones were burnt. Here it signifies 'hell fire'.

20. remember the porter—remember that you have to pay the usual gratuity to the porter.

23. carousing...cock—having a drinking-bout till about 3 o'clock in the morning.

29. a joyful trouble—a happy trouble. It is an instance of 'Oxymoron'—a figure of speech in which two terms, ordinarily contradictory, are combined in one expression for the purpose of arresting attention.

31. The labour...pain—The trouble which we undertake with pleasure is a remedy for pain (involved in undertaking it).

38. screaming of death—shrieks as of persons dying a violent death.

40. Combustion—conflagration ; social disturbances.

41. New...time—newly born to the unhappy age.

37–41. as they say...time—People say that they heard sounds of wailing, borne along by the storm. They also heard shrieks as are uttered by persons who die a violent death. It seemed as if the storm carried with it fearful voices that seemed to predict social and political disturbances, and confused horrors just born to the unhappy time.

41. the obscure bird—the bird that loves the darkness of the night ; the owl.

42. livelong night—as long as the night lasted.

43. feverous—feverish ; affected with fever. (The earth trembled and shook with an earthquake.)

44—45. My young...to it—Young as I am, I cannot recollect any such stormy night as this.

46—47. Tongue...thee—Tongue cannot name you and the heart cannot conceive you. **nor...cannot** is an instance of double nagative which is equal to an emphatic affirmative.

49. sacrilegious—profane ; violating sacred things ; pertaining to the breaking into a place of worship and stealing therefrom. **broke open**—broken into.

50. The Lord's anointed temple—the temple of the Lord's anointed ; the king who is anointed with holy oil at his coronation ; the sacred body of the king. (The expression is a combination of two Biblical phrases ; "The Lord's anointed" and "Ye are the temple of the living God".)

51. The life o' the building—the soul that animated the body.

48—51. Confusion........building !—Macbeth and Lennox both ask Macduff to explain what he has said. He tells them that ruin has overtaken them in the worst possible way. A most profane murder has been committed. The King's sacred body has been violated and the soul that animated his body has been stolen away from it.

53.—Gorgon—anything unusually hideous. There were three Gorgons, with serpents on their heads instead of hair : *Medusa* was the chief of the three, and the only one that was mortal ; but so hideous was her face that whoever set eyes on it was instantly turned into stone. She was slain by Perseus, and her head placed on the shield of Minerva.

60. The great doom's image !—a picture of the Judgment day ; a sight as terrible as the Day of Judgment.

62. To countenance—to look at.

67—68. The repetition......fell—To speak the word "murder" into the ears of a woman might kill her. It might kill you, if it is spoken into your ears.

75. serious—important ; weighty, *i.e.*, there is nothing worth living for. **mortality**—human life and whatever composes it ; mortal world.

76. is—singular verb has been used for two singular nouns as subject. In order to justify the use of a singular verb with two singular nouns as subject "renown and grace" may be taken to mean 'grace with the renown that it brought.' **renown and grace is dead**—Duncan who possessed grace that brought him renown is dead. His death is tantamount to the death of grace and renown. Grace and renown are no longer alive.

77. lees—sediment or dregs that settle at the bottom of liquor.

78. vault—the world under the blue vault of the heaven or the cellar from which the wine of life has been taken away.

73—78. Expl. Had I but......to brag of—When Macduff proclaims loudly that Duncan has been murdered, both of them go to the king's chamber. After their return, Macbeth says that he would have led a happy life, had he died an hour before this event and not heard of Duncan's murder. In other words, he wishes to have died before the occurrence of this event. He says that from this moment onwards there is nothing important for him in this mortal world, all things are mere trifles, and grace that brought fame to man has come to an end, with the death of Duncan. The wine of life that gave joy and happiness has been taken away and the mere dirty sediment of misery has been left behind in the world. Life is no longer charming and pleasant.

People will now lead their lives in sorrow, dejection and misery.

81. Is topp'd—has ceased to flow.

83. as it seem'd—as far as we could judge.

84. badg'd—marked as with a badge ; smeared.

87. stared—booked at with a fixed gaze, as in horror and astonishment ; looked fixedly. **distracted**—confused ; haressed ; rendered crazy.

87—88. no man's life......them—In this crazy state of their minds, it is not safe for any man to go near them.

92. Loyal and neutral—loyal as a subject and neutral as a judge.

93—94. The expedition......reason—My violent love was swift in manifesting itself and it outstripped the halting reason.

97—98. a breach......entrance—an opening in the king's body for destruction to make her devastating entrance.

98. steeped......trade—stained with blood in a manner that indicated that they were professional murderers. (Here is an allusion to the fact that in Elizabethan times different classes of tradesmen wore garments of different colours to indicate their profession.)

99. Umannerly..... gore—indecently clothed with blood ; indecently smeared with blood.

94—101. Expl. Here lay.........love known ?—On Macduff's asking Macbeth why he murdered the grooms, he (Macbeth) says that in one part of the King's chamber Duncan lay dead, with his white skin streaked with red blood ; and his gaping wounds looked as if they were openings through which death had entered his body and performed her work of ruining his life. In another part of the same chamber, the murderers were lying and were stained with blood in a manner that plainly showed that they had committed the murder and their daggers were also frightfully red with blood. Under such circum-

stances, how could a man who had a heart full of love for the king and courage therein to display his love, restrain from showing his love ? He means to say that on seeing the dead king and the blood stained grooms lying in the same chamber, he could not check himself from murdering the grooms because he loved the king and also possessed courage to make his love known. Therefore he murdered the grooms on account of his love for the king.

101. **Help me hence**—she gives out this cry, just when she is fainting.

102. **argument**—subject. **That......ours**—that have the best rights to speak and cry on this subject, because they are most interested in it.

105. **Hid in an auger-hole**—concealed in some secret spot.

108. **upon......motion**—ready to move in action; ready to show itself.

109—110. **when......exposure**—when we have clothed our scantily dressed bodies which are liable to catch cold from being exposed to the cold air.

112. **In the great......stand**—I take shelter with God.

113—114. **and thence......malice**—and thus under God's protection I will fight against the secret designs of the treacherous ill-will (or malicious traitors).

116. **put on manly readiness**—dress ourselves and meet in the hall, prepared for action.

118—119. **To show...easy**—A hypocrite can easily show a sorrow which he does not feel. (Note that hypocrite referred to by Malcolm is Macbeth.) **I'll**—I shall go.

121—122. **Our separated......safer**—we shall both be safer if we keep our lots separate by going to different countries.

122—124. **Where......bloody**—where we are now (*i.e.*, in Scotland) there are traitors who are seeking to murder

us, while outwardly they are friendly towards us. The nearer any man is in relationship to us, the more likely it is that he will murder us. (What Donalbain means so say is that if they stay in Scotland, there is every likelihood of Macbeth's murdering them.)

125. Had......lighted—has not yet reached its mark. (It will reach its mark when they, *i.e.*, Malcolm and Donalbain are murdered.)

SCENE IV

4 trifled—made former experience mere trifles (in comparison with the present experience.)

6. by the clock—as shown by the clock.

7. strangles—envelops. **the travelling lamp**—the sun.

6—7. by the clock......lamp—The clock indicates that it is the time of day. In spite of this, the sun is enveloped by the darkness of night and the atmosphere is quite dark.

8—10. Expl. Is't......kiss it ?—Ross meets an old man outside Macbeth's castle. They talk about the last stormy night and the present condition of the day. In these lines Ross says that, as shown by the clock, it is day time and yet it looks like night as the sun is hidden in darkness. Is it due to the superior power of night or the shame of day that darkness covers the surface of the earth at a time when it should have been bright with the life giving light of the sun ?

12. her pride of place—the highest point to which she flies.

13. hawk'd at—attacked on the wing.

11—13. Expl. On Tuesday......killed—Ross tells the old man what a stormy night was the last one and how dark that hour of the day was. To this the old man says that it was as unnatural as the deed that had been committed. Then he tells Ross that on last Tuesday a falcon

while flying in the highest point of which she can fly, was attacked by a mouse-hunting owl and killed. This incident was unnatural, for a hawk was never heard to be attacked by a mouse-hunting owl.

(Note that this incident becomes all the more marvelous because the mouse-hunting owl always finds his ordinary prey on the ground.)

16. **flung out**—burst out with great fury.

18. **eat each other**—tore each other's flesh with their eeth.

25. **Are stol'n away**—have secretly escaped.

28. **Thriftless**—not thrifty ; extravagant ; most wasteful. **ravin up**—utterly devour with great eagerness.

27—30. **Expl. 'Gainst......life's means**—Macbeth tells Ross that Malcolm and Donalbain had instigated Duncan's murder and that is why they had fled away. Ross says that such an act was as unnatural as the portents that they had discussed. To bring the murder of their own father by Malcolm and Donalbain would be a most wasteful ambition if, in trying to satisfy it, they had been led to destroy the very source that had given them life.

31. **named**—named as king. **Scone**—the city of Scone that lay at a distance of two miles northward from the present town of Perth. From early days, the kings of Scotland were crowned there on a stone enclosed in a chair. The stone was transferred to Westminster Abbey in 1296. Since then it has been used as the seat of British sovereigns at coronations.

33. **Colme-like**—or Columba's cell, one of the Western Islands named Iona. It was called Columba's cell because St. Columba was the first to preach Christianity there in the sixth century. It was the burial-place of the kings of Scotland.

39. Expl. adieu...new ! Macduff says to Ross that he (Macduff) bids him (Ross) "adieu" for he is afraid that the new order of things may not prove to be safe for them as the old, under Duncan. He means that he says "adieu" now, because their position in the new regime is uncertain, and they may not meet again. Hence it is safer for them to be apart than together. (The metaphor employed in this sentence is taken from the wearing of dress. The new robes are more uncomfortable than the old onces; similiarly their position under Macbeth may be more uncomfortable than it was under Duncan.)

40—41. God's...foes !—May God bless you and those who change evil into good and enemies into friends !

ACT III

SCENE 1

7. **shine**—shine with the brightness of their truth.

9. **be my oracles**—guide me like the oracles (the answers spoken or uttered by gods.)

10. **set...hope**—inspire me with hope.

6—10. **Expl. If there...in hope ?** Banquo speaks to himself and says that what the witches prophesied about Macbeth has come out to be true. Their prophecies about Macbeth shine with the brightness of truth. Judged by the truth which has been established in the case of Macbeth, the speeches of the witches may also be true in his own case and may be interpreting heaven's will for him as the oracles did in the past and may inspire him with hope. If the prophecies about Macbeth have come out to be true, their prophecies about him (Banquo) may also come out to be true and his descendants may be future kings of Scotland. **Sennet**—sets of notes on a trumpet.

16. **the which**—Macbeth's commands.

17. **indissoluble**—incapable of being separated ; which can never be loosened.

22. **grave**—weighty (in its character). **prosperous**—happy (in its consequences).

23. **we'll take tomorrow**—we will take your advice tomorrow.

26. **the better**—better than usual.

27—28. I must...train—I shall have to borrow an hour or two from the dark night. I shall have to travel for an hour or two after nightfall.

28. Fail...feast—do not fail to come to our feast.

30. are bestow'd—have taken shelter.

32. parricide—the murder of their father by themselves.

33. strange inventions—strange and false stories, (accusing Macbeth of the murder). **of that tomorrow**—we will take about that tomorrow.

34—35. cause...jointly—matters of state that require our joint consideration.

37. our...upon's—it is high time we should start on our journey.

39. And no...backs—And with these good wishes I ask you to ride on them.

42—43. to make...welcome—to give a pleasanter welcome to society (by contrast with solitude).

45. Sirrah—a contemptuous form of 'Sire,' used towards inferiors.

48—49. Expl. To be thus......thus—Macbeth speaks to himself and says to reign is nothing but to reign in safety is everything. Banquo suspects him of murdering Duncan and some day he may rebel against him and murder him as he had murdered Duncan. Moreover, Banquo will be the father to a line of kings. Hence so long as Banquo is alive, he cannot reign with peace of mind ; this sort of kingship is meaningless. His kingship will have meaning only when he reigns with peace of mind and that can be possible only when Banquo is no longer alive.

49. in—in respect of.

50—51. in his royalty...fear'd—in his noble and kindly nature there lies the great quality of which he should be afraid. One should be afraid of him because he possesses a noble and kingly nature.

52. temper of his mind—*his disposition.*

56. Genius—a guardian spirit who directs a man's action; demon ; conscience. It was believed in old **days** that a good or evil spirit directed the actions of every man. **rebuked**—overpowered with fear. **Subdued**—cowed.

57. Mark Antony—He was a member of the famous Roman triumvirate which inflicted **a** defeat on **Brutus** and Cassius at Philippi, in B C.42. He went to Egypt and fell in love with Cleopatra, the dethroned queen of Egypt. He was defeated at Actium by his rival *Octavius Caesar* in B.C. 31.

This line contains an **allusion** to Mark Antony's consulting an Egyptian soothsayer who told him that his (Mark Antony's) Genius was afraid of Caesar's Genius.

Note that by 'Caesar' is here meant *Octavius Caesar* who afterwards became the Emperor Augustus.

56—57. Expl. There is...by Caesar—.Macbeth is afraid of Banquo, for he (Banquo) suspects him, very strongly, of Duncan's murder, and fears that Banquo may murder him as he has murdered Duncan. He will also be a father to a line of kings. Macbeth cannot reign in peace so long as he is alive. He must bring about his death. He says that he is not afraid of any other man who is alive as he is of Banqno. So long as he (Banquo) is alive his (Macbeth's) guardian angel is subdued with fear. Just as Mark Antony's guardian angel was subdued with fear before Caesar, in the same way his (Macbeth's) guardian angel is cowed with faer before Banquo. So he must bring about Banquo's murder.

61. a fruitless crown—a barren crown, because it was not to descend to his chiidren.

63. wrenched—torn from my grasp. **with an unlineal hand**—by the hand of a person who is not descended in a direct line from me.

67. rancours—sourness. **Put......peace**—put in my cup of peace ingredients that will change it into sourness ; spoiled my peace of mind.

68. eternal jewel—everlasting jewel ; enternal soul.

69. the common......man—*i.e.*, Satan (who is the common enemy of all men).

71. the list—the enclosed space in which duels were fought.

72. to the utterance—to the extreme : to the death.

71—72. Expl. Rather than......utterance !—Macbeth will not permit the descendants of Banquo to become kings and succeed him to the throne of Scotland. So he calls Fate to come before him in the lists and challenge him to fight against him to the death. (Note that Macbeth challenges Fate to fight against him because he considers the propheeies of the witches as the declaration of the will of Fate. He is now compelled to challenge their declaration about Banquo and his descendants).

77—78. which held......fortune—who did not let you become prosperous : who kept you down.

78—79. which you......self—but you had thought the person who did not let you become prosperous was myself who was free from such fault.

79—80. this made......conference—this I plainly showed to you in our meeting.

80. passed in probation with you—which as spent in proving clearly to you.

81. borne in hand—deceived whith false hopes.

89—90. the instruments—the means employed by him (Banquo) to thwart you thus.

82. Who wrought with them—who were the men employed to use those means.

83. To half......crazed—to a person who possesses only half a soul or a crazed intellect.

78—83. Expl. This I made good......Bauquo—*Macbeth is telling the two murderers that Banquo had kept them down in the world, while they were under the impression that he (Macbeth) had kept them down. He says that he was innocent in that respect and had not wronged them at all. He plainly showed this to them in his last*

meeting with them. In that meeting he had clearly proved to them how they were deceived by Banquo by holding to them false hopes and how they were thwarted in the fulfilment of those hopes. In that very meeting he had told them the means that were employed by Banquo to thwart them, the persons who were employed to use those means, and all other things that might convince persons possessing half a soul and crazy brain that Banquo had done those things.

85. **which**—and this other topic.

86. **our point of second meeting**—the matter which we have to discuss in this meeting.

87. **predominant**—ruling ; having superior power.

86—88. **Do you find...... this go ?**—Do you possess so much of patience in your nature that you can let Banquo do wrong to you with impunity ?

88—89. **Are you so gospell'd to**—have you learnt precepts of the gospel so thoroughly as to...

90. **hath...grave**—has almost ruined you.

88—91. **Are you so gospell'd ..... for ever ?**—Macbeth is instigating the two murderers against Banquo. He reminds them of what was discussed by him with them in the last meeting. He had told them what harm he (Banquo) had done to them ; and he had also hinted to them about murdering him. Now he asks them if they have learnt the precepts of the gospel to such an extent that they would pray for Banquo (ironically called by him as "this good man") and his descendants, whose cruel hands had brought them so low that they could scarcely be said to live and had reduced their children to poverty for ever.

91. **we are men**—we are human beings and we will take revenge.

92. **Ay, in..... men**—The first murderer says that they are men (and will take revenge). Macbeth misconstrues intentionally the first murderer's answer and says that in the general list they pass as men. He means to say that

they are reckoned as men but he wishes to know whether they are men in the true sense of the word—men who resent an injury and like so take revenge from the man who injures them.

93. **grey hounds**—tall and slender dogs, kept for the chase, with great powers of speed and great keeness of sight. **mongrels**—dogs of a mixed breed. **spaniels**—dogs with large pendent ears **curs**—dogs of low breed.

94. **shoughs**—dogs with long hair. **water-rugs**—rough water-dogs ; rough-haired poodles. **demi-wolves**—half wolves ; cross breeds ; offsprings of wolves and dogs.

95. **The valued file**—the list of dogs showing values and prices.

97. **housekeeper**—watch dog that is kept to guard the house.

99. **Hath in him closed**—has enclosed in him ; has included in him ; has gifted him with.

99—101. **whereby......alike**—from which gift he receives some special title apart from the list which calls all of them as "dogs."

101. **So, of men**—the same holds good about men.

102—103. **Now, if you... say't**—now let me know if you have some positon of your own, and that not in the lowest grade of mankind

107. **who wear .....life**—whose health is unsound as long as he (Banquo) is alive.

104—103. **Expl. I will put......perfect**—Macbeth is instigating the murderers against Banquo. He says to them that if they are men who can avenge the wrongs done to them by Banquo, and will confide to them a business which, if executed, will rid them of their enemy, Banquo, and will bind them to the heartiest love of one whose health is unsound as long as he (Banquo) lives but whose health will be made perfect by his death.

110. **incens'd**—influenced with anger.

112. tugg'd with fortune—dragged hither and thither; pulled this way and that way.

116. in such bloody distance—is such a dangerous enemy.

117—118. thrusts......life—is as a violent attack on the vital parts of my body.

119. With barefaced power—by a bold exercise of my royal power.

120. And bid .....it—and let my will be the reason for doing the deed.

122. Whose loves—the loves of which persons.

122—123. but wail......down—but I would have to bewail the loss of him whom I myself gave a fatal blow.

118—123. Expl. and though I......struck down—Macbeth tells the murderers why he is thinking of bringing about the murder of Banquo in a secret way. He says that he could remove him from his sight for ever by an unblushing exercise of his power and say that his royal will wanted to do so. In spite of this he does not want to do it because there are certain persons who are Banquo's friends as well as his (Macbeth's); and he (Macbeth) cannot afford to stop loving them. Hence in case he brings about his (Banquo's murder), he will have to bewail his death even when he will have himself struck him down.

123—126. and thence......reasons—And this is the reason why I appeal to you for assistance in concealing the deed from the eyes of the people for several serious reasons.

128. Your spirits......you—Your high-spiritedness is apparent to one through the brightness of your eyes. **at most**—at the latest.

130. Acquain......time—Inform you about the result of perfect observation, *i.e.*, I shall appoint a man to observe the movement of Banquo and find out the proper time for murdering him. I shall inform you accordingly as soon as I hear from them.

132. something from—somewhat away from.

132—133. always......clearness—always remembering that I want clearness from suspicion.

134. To leave......work—in order to do the deed in a perfectly correct manner without any flaws in it.

137—38. must embrace......hour—must suffer the same fate as would be inflicted upon Banquo ; must be murdered as his father would be murdered.

138. Resolve yourselves apart—Retire and make a definite decision.

142. If it find heaven—if it can get into heaven.

SCENE II

3—4. I would......words—I would like to speak to him a few words when he is at leisure.

6. that......destroy—the victim whom we destroy : to die.

7. doubtful joy—a state of suspense by murdering others.

4—7. Expl. Naught's had......joy—Lady Macbeth speaks to herself and says that in cases in which our desire is fulfilled but we do not, at the some time, attain peace of mind, nothing is gained but everything is lost. In murdering Duncan, they have got their desire fulfilled, *i.e.*, they have got the crown, but they have not attained the peace of mind. Hence they have lost all and gained nothing. It is safer to be the victim whom we destroy (or it is safer for ourselves to die) than to remain in a state of suspense by murdering others. (Note that this speech indicates the restlessness of Lady Macbeth's mind and the futility of murder.)

11. With......on—with the death of their subjects (*i.e.*, Duncan).

12. Should be without regard—should not be thought of.

13. scotch'd—cut or wounded slightly.

14. be herself—be capable of biting as she was before.

13—15. We have scotch'd......former tooth—Macbeth says to Lady Macbeth that they have slightly wounded the snake and not killed it. Its wounds will heal up in a short time and then it will be capable of biting as before On the other hand, our malice, which is feeble as compared with the poison of the snake, will remain as much in danger of being bitten by it (the snake) as it was before. What he means to say is that by murdering Duncan they have not put an end to their danger, but another danger threatens them so long as Banquo and his son are alive.

16. the frame of things—the frame of the world ; the heavens and the earth ; both worlds.

20. our peace—our peace of mind ; our happiness. **sent to peace**—sent to the peace of the grave ; killed.

21. our torture of the mind—with our minds upon the rack. **ecstasy**—extreme mental torture.

16—22. But let the frame......ecstasy.—Macbeth is giving expression to the deep anguish of his heart on finding that he has not been able to attain peace of mind by killing Duncan. He wishes that the heavens and the earth may fall to pieces and both the worlds may perish before he will eat his meal in fear of being attacked by Banquo and sleep dreaming terrible dreams that afflict him every night. It is better to be with the dead Duncan whom he has killed in order to get peace of mind than to lie in extreme mental torture with his mind on the rack. Macbeth prefers death to his present state of life because death will relieve him of the mental pain and anguish that he is now suffering from.

23. fitful fever—fever full of fits ; feverish agitation ; the cares and worries of life.

24. his—'treason' has been personified.

25. Malice domestic—treason at home, **foreign levy**—forces of the foreigners.

22—26. Duncan is ......him further.—Macbeth thinks that he has murdered Duncan for nothing. This murder has brought him kingship but has deprived him of his peace of mind. He cannot live without fear so long as Banquo and Fleance are alive. He says that Duncan is lying in his grave. After the fret and fury of life, he is sleeping peacefully in the grave. Treachery (disloyalty) has done the worst that it could do to him. He cannot be afflicted by any of such things as sword, poison, treachery at home and foreign forces. He is out of their reach. Macbeth wishes that he were with him (Duncan), i.e., he were also dead, rather than be alive in this world.

30. Let......Banquo.—Pay special attention to Banquo.

31. Present......tongue.—Both by your looks and words show how highly you esteem him.

32—33. Unsafe......they are.—Macbeth tells Lady Macbeth that so long as their position is not secure they must keep the honours recently achieved dy him intact by flattering their enemies. They will conceal their real desires in the garb of flattery. Hence he says that they are not safe at present (because Banquo and his sons are yet alive). So long as they are unsafe, they must keep their dignities clear from suspicion by means of flattering Banquo and other influential persons.

38. But in......eterne.—But their tenure of life is not permanent. They are not destined to live for ever. They will die some day. Then their fears (fears of Macbeth and Lady Macbeth) will also come to an end.

39. assailable—open to attack.

41. Hecate—night. Read the following instructive note from E. Cobham Brewer's Dictionary or Phrase and Fable:

Hecate—**a triple** deity, called Phoebe or the Moon in heaven, Diana on the earth, and Hecate or Proserpine

in hell. She is described as having three heads : one of a horse, one of a dog, and one of a lion. Here offerings consisted of dogs, honey, and black lambs. She was sometimes called "Trivia", because offerings were presented to her at cross-roads. Shakespeare refers to the triple character of this goddess :

"And we fairies that do run
By the triple Hecate's team."
Midsummer Night's Dream—v. 2

Hecate, daughter of Perses the Titan, is a very different person to the "Triple Hecate,' who according to Hesiod, was daughter of Zeus and a benevolent goddess, Hecate, daughter of Perses, was a magician, poisoned her father, raised a temple to Diana, in which she immolated strangers, and was mother of Medea and Circe. She presided over magic and enchantments, taught sorcery and witchcraft. She is represented with a lighted torch and a sword, and is attended by two black dogs.

Shakespeare, in his *Macbeth,* alludes to both these Hecates. Thus in Act II. 1 he speaks of "pale Hecate," i.e., the mother of Medea and Circe, goddess of magicians, whom they invoked, and to whom they made offerings.

"Now ..(at night) witchcraft celebrates
Pale Hecate's offerings."

But in Act III. 2, he speaks of *"black Hecate,"* meaning night, and says before the night is over and day dawns, there.

"Shall be done
A deed of dreadful note."

N. B. Without doubt, sometimes these two Hecates are confounded.

42. **The shard-borne beetle**—the beetle that is carried through the air by its scaly wings ('shards').

43. **Yawning peal**—a peal which causes night to gape with drowsiness.

44. **of dreadful note**—Macbeth says that his mind is full of tormenting thoughts and he cannot have any peace of mind till Banquo and Fleance live. Lady

Macbeth, who does not know his plot pertaining to the murder of Banquo and Fleance, says to him that their tenure of life is not permanent: they will die some day. Macbeth thinks that she is dropping a hint that they should be murdered. Hence he says to her that there is one consolation yet. They (Banquo and Fleance) are open to attack. So she should be cheerful. Before the bat flies in the cloisters (covered walks round convents and churches) and before, in response to the call of the black night, the beetle that flies through the air with scaly wings, announces the time for sleep by producing a humming sound with its wings, a deed of most frightful nature shall be done. In simple words, before night has much advanced, a most frightful deed shall be committed.

45. dearest chuck—'chuck' means a chicken. **It** is a term of endearment, used for the wife. Dearest chuck means 'my darling'. **Be innocent...chuck**—O my darling! do not try to know what exactly the deed is.

46. seeling night—night that closes the eyes.

47. scarf up—cover with a scarf—a light handkerchief for the neck; blindfold.

49. great bond—the bond by which Banquo and Fleance hold there tenure of life.

51. the rooky wood—the wood that is haunted by rooks.

53. black agents—evil agents, e.g., evil spirits, thieves, robbers, murderers, wolves and other wild beasts. **preys**—their respective kinds of prey. **rouse**—rise.

46—53. Expl. Come seeling night......do rouse.—Macbeth has been thinking and talking about the great danger that threatens him even after he has murdered Duncan. He is fully prepared to bring about the murder of Banquo and Fleance. He addresses the night that closes the eyelids with sleep and asks her to blindfold the tender eye of the day that is full of pity and cannot see the deeds of murder being committed. He asks the night to conceal and tear to pieces the great bond by which Banquo and Fleance hold their tenure of life and on

account of which (bond) he lives in fear and horror. It is growing dark and the crows are flying to the wood which is their haunt. At this time, the good things begin to hang down and grow drowsy, while the evil spirits, robbers murderers, wolves and other wild beasts rise and go towards their respective kinds of prey.

55. **Things......by ill**—Macbeth tells Lady Macbeth in a vague manner that he must have Banquo and Fleance murdered. He says that evil things, if they are once begun, become strong by further evil things. Hence the necessity of murdering Banquo and Fleance. (The crime of murdering Duncan will become strong by the murder of Banquo and Fleance).

SCENE III

1. **did bid thee**—asked you to.

2—4. **He needs......just.**—We must not distrust him because he delivers correctly our duties and what we have to do exactly as we were instructed (by Macbeth).

6. **lated**—belated ; benighted ; overtaken by night.

7. **The subject...watch**—the person for whom we are waiting.

10. **That......expectation**—who are on the lists of expected guests.

11. **about**—round ; by the longer way (to the palace-gate).

15. **Stand to't.**—keep firm and ready to do it.

16. **come down.**—fall (on his head).

17. **O slave !**—O rogue !

19. **the way.**—the right way to do.

20. **Best half**—the best half.

SCENE IV

1. at first...last—from the beginning to the end of the feast ; once for all.

4. And play...host—And humbly perform the duties of a host.

5. keeps her state—remains in her chair of state.

6. We will...welcome—We will ask her to bid you all welcome.

9. They encounter......thanks.—They reply to your welcome with hearty thanks.

10. Both sides......midst.—There are equal number of guests on both sides. (Macbeth takes his seat in the middle of the line of chairs placed along the length of the table).

11. anon—immediately. (Seeing the first murderer at the door, Macbeth goes there to meet him).

11—12. We'll drink......round.—I shall join you and drink a health which shall go round the whole table.

14. 'Tis better......within.—The blood (of Banquo) is better outside thee than inside him.

19. nonpareil—a person without equal ; unique ; unmatched.

21. Then...again.—If Fleance has escaped, my fit of fear comes upon me again.

22—23. Whole......as air—Otherwise my kingship would have been as solid as a marble, as firm in its foundations as a rock, and as free and limitless as the air that surrounds the earth.

24—25. Expl. But now I......fears.—But now that Fleance has escaped. Macbeth considers himself to be imprisoned in a cabin, shut up in a crib (a confined place), enclosed, and dominated by violent doubts and fears. He is again obsessed by fear because 'Banquo's son' Fleance, has escaped and is likely to snatch the crown from him.

27. trenched—cut as trench ; deep-cut.

28. The least...nature—The smallest of which would be enough to kill a man.

29. worm—snake i.e. Fleance.

29—31. Expl. There the grown...present—The big serpent, i.e., Banquo lies dead in the ditch. The serpent that has fled (i.e., Fleance) has no teeth at present but possesses nature that will, in course of time, breed poison. However, Macbeth feels consolation to hear that Banquo has been killed. As regards Fleance he thinks that though he has fled away, he is not dangerous at present. However, as time passes, he will grow up into a deadly enemy.

32. We'll......again—We will hear tomorrow what more you have to say about Banquo and Fleance.

32–37. Expl. My royal......without it.—Macbeth gets up from the table and goes to the door to talk to the murderer. When he returns, Lady Macbeth chastises him for not giving a cheerful welcome to the guests. She tells him that a feast is sold, not given, if during the course of the feast the guests are not assured by the host that he is happy to welcome them to the feast. In other words if the host does not assure the guests that they are heartily welcome, the feast is not better than a meal that is had for payment. Away from home people look for ceremonial courtesy which serves as a relish to the feast and without which gathering is a poor gathering.

37. remembrance—one who reminds.

42. may I—I can.

43. for mischance—on account of any accident.

40–44. Expl. Here had......mischance ! Macbeth returns after his talk with the murderer and after hearing a sound rebuke from Lady Macbeth speaks to the nobility gathered for the banquet with a view to make amends for not according proper welcome to them. He says that all the distinguished persons who are an honour to his country would have assembled under his roof if the

gracious person of Banquo had also been present. Whenever he meets him after this, he would rather reproach Banquo for his unkindness in not coming to the feast than pity him on account of any accident that might have befallen him and kept him back from the feast. Here Macbeth dissimulates and gives out that Banquo has been unkind is not coming to the feast.

44. Lays......promise—Shows that he has violated his promise and should, therefore, be blamed for this violation.

46. The table is full—All seats are occupied. (Macbeth's seat is occupied by the ghost of Banquo).

47. Note that the words of Lennox, "Here, my good lord," indicated that the ghost is invisible to him. He sees an unoccupied seat, while Macbeth sees it occupied by a ghost.

49. Which......done this ?—Which of you have murdered Duncan ? Or which you have made the ghost take my seat ?

50, Expl. Thou canst not......at me.—Macbeth sees the ghost of Banquo seated on his chair, but the other persons in the banquet-hall do not see it. He perceives that its locks of hair are smeared with blood and it is shaking its head at him. He says to it that it cannot blame him for murdering Banquo. (Unlike Duncan's murder, Macbeth has not killed Banquo himself but has brought about his murder through hired murderers. Perhaps he was under the impression that the idea of having murdered Banquo would not haunt him if he did not commit the murder himself.)

55. momentary.—lasting for a moment. **Upon a thought**—in as short a time as it takes for a thought to arise ; in a trice.

57. extend his passion—increase his fit.

60. proper stuff—fine tale ! fine nonsense ! downright nonsense !

61. painting of—image depicted by.

62. This is......dagger—This is another vision like the unreal dagger. **air-drawn**—drawn in the air : visionary ; unreal.

63. flaws.—gusts of fear ; outbursts of passion.

64. impostors—those who practise fraud ; false ; untrue.

65. well become—suit well ; be quite appropriate to.

66. authorised by—told on the authority of. **Shame itself !**—Your conduct is absolutely shameful. Your conduct is a personification of shame. Your conduct is 'shame' personified.

67. When all's......stool—In reality, you are looking at a vacant chair.

70. Why, what care I ?—I care nothing.

71. charnel-houses—houses or vaults in which dead bodies or bones are piled : tombs.

69—73. Expl. Prithee !......kites—Macbeth sees the ghost and speaks like one whose mental equilibrium is disturbed by seeing the ghost. Lady Macbeth rebukes him. She says to him that he is simply looking at a vacant chair that is occupied. How can she say that he is looking at the vacant chair ? Then he addresses the ghost and defies it saying that he cares nothing for it. If it can do, it should also speak. If the buried persons can come out of their tombs and graves in this manner they should not be buried in the graves in future. They should be cut into pieces and thrown before the kites so that they (the kites) may eat them and render them unfit for coming out of the graves so easily. In this case, the dead bodies would be food for the stomachs of kites which would become their monuments.

73. in folly—on account of foolish fancies by which you are so possessed.

74. If I stand here—as sure as I stand here.

76. humane—used in the sense of 'human' and not in its modern sense. **weal**—commonwealth : society.

Ere............weal—before laws made by men purified society and made it gentle.

78. the time has been—there has been a time.

80. And there an end—and the matter ended there. **they**—the owners of the brain

75—83. Expl. Blood hath......murder is.—Macbeth is astounded to see the ghost of Banquo and says that murders were committed in the old days before man framed laws, purified society and made it gentle. Even such murders were committed in the past that the ears of man could not hear an account of the cruel way in which they were committed. There was a time, when a man was murdered and there the matter ended. The murdered persons never rose from their graves in the form of ghosts and apparitions: but now they rise again from their graves even though they have twenty fatal wounds on their heads, and occupy the chair meant for living men and thus oust them from their seats. This happening is stranger than the cruelty of murdering a man by inflicting twenty fatal wounds on his head. In the past the ghosts of the murdered persons never rose from graves; but now it is surprising to note that they rise up and torment the living people.

85. I do forget—I am sorry I have been absent-minded.

88. fill full—fill the cup to the brim.

89. I drink......table—I drink the health of all persons assembled at the table.

91—92. to all......all to all.—The thirst which I feel is a longing to drink the health of all persons present at the table and to that of Banquo also. And I pledge all good wishes to all of you!

92. Our duties......pledge—We offer our homage to you and drink your health.

94. marrowless—without marrow; having no marrow in them.

95. speculation—intelligence (which is perceived in the eyes of a living man).

95—96. Thou......hast with !—Your eyes have not the intelligence which is perceived in the eyes of a living man but have the fixed, stony stare of death.

100. Russian beer—bear of Russia.

101. arm'd—armoured ; having a thick and impenetrable hide and a horn or two horns at the nose. **Hyrcan**—Hyrcanian. 'Hyrcania' was a province of the ancient Persian Empire on the south-eastern shores of the Caspian or Hyrcanian sea.

104. desert—any lonely place.

105. If trembling I inhabit—If I give habitation to trembling ; if I lodge trembling within me ; if I tremble. **protest me**—declare me to be.

106. The baby of a girl—a weak, sickly girl ; or, the doll of a girl.

99—106. Expl. What man...girl—Macbeth addresses the ghost and says that he is not afraid of facing the most ferocious animals. He will do as daring deeds as any man can do. If it (the ghost) approaches him (Macbeth) in the form of a shaggy bear of Russia, or the armoured rhinoceros, or the tiger of Hyrcania but does not approach him in the form of a ghost, his strong sinews shall never tremble. Or, if it comes back to the life and challenges him to fight a duel with swords in some lonely place, he shall fight the duel and shall never tremble. If he trembles, he may be called as weak as girl. What Macbeth is afraid of is the uncanny appearance of the ghost, otherwise he is ready to fight even against the most ferocious animal or man.

107. Unreal mockery—insubstantial and vain imitation of man. **being gone**—it having disappeared.

108. Pray you, sit still—This sentence is addressed to the guests.

110—112. Expl. Can such things...wonder ?—Lady Macbeth takes Macbeth to task for creating the strangest disorder in the banquet arranged for the guests. Macbeth

is surprised to find that Lady Macbeth remains calm and quiet and is not disturbed by the sight of a ghost. In fact the ghost was visible neither to Lady Macbeth nor to any other guest. It was only visible to Macbeth. He asks her if people can remain without being struck with wonder when such ghosts appear before them suddenly like a cloud in summer.

112—116. Expl. You make...fear—Macbeth says to Lady Macbeth that she makes him surprised even at the disposition (of bravery) which he possesses, when he finds that she can see such sights and keep calm and quiet and retain the redness of her cheeks while his cheeks grow white with fear. Macbeth thinks that he possesses a brave temperament ; but when he finds that Lady Macbeth has not been upset at such sights, he begins to doubt whether he is a brave man or a coward. (The fact is that the ghost was visible to Macbeth alone).

118. enrages him - Do not worry about the order in which you take your leave.

112. Blood will have blood—The people who lived in the days of Shakespeare believed that a murdered body bled when the murderer touched or approached it. It may also allude to the following passage in the Bible : "And no expiation can be made for the blood that is shed but by the blood of him that shed it.

123. Stones...speak.—It is said that stones under which a corpse was buried, moved of themselves to show the corpse buried under them, and the trees revealed the murder that was committed under them. Here the moving of the stones refers to some story in which the corpse buried under them was revealed by their moving away from the place. The speaking of the trees alludes to the story in Virgil's 'Aeneïd' about the tree that bled and revealed the murder of Polydorus.

124. Augurs.—the science of divination. **understood relations**—perception of the relation existing between omens and the future events they refer to.

126. The secret'st man of blood—the murderer who had committed murders most secretly.

124—125. Expl. Augures...blood—Macbeth thinks that the murder of Banquo cannot be kept undetected. It is sure to be revealed to the people. The science of divination and the perception of the relation between omens and the future events they refer to, have often revealed by means of magpies, jackdaws and rooks, the murders that were committed in the most secret way.

127. Almost is...which—Almost at variance with the morning as to which the time should belong to. It is doubtful whether time is to be called night or morning.

128. How...bidding ?—What do you think of Macduff's refusal to come when called by me ?

130. I hear...send.—I have heard of his refusal indirectly, but I will call him to know more definitely if he refuses to come.

131—132. There's...fee'd—There is not even a single nobleman in whose house I do not keep a servant in pay.

135 the worst means—even by the worst possible means.

138. as go o'er—as to go on to the end. **Note**: Macbeth thinks that he has gone so far in the pool of doing bloody deeds that even if he does not go further, to return will now be as difficult for him as to go to the other side. He cannot go back, for doing so is as difficult as going further. He has to proceed on. He must commit more murders. He must murder Macduff so that he (Macduff) may not reveal the murder of Banquo. There is no other course left for him.

139—140. Expl. Strange things...scann'd—Macbeth thinks that the only way to conceal the murder of Banquo is to murder Macduff. He says that he has got strange ideas in his head and those ideas must pass from conception to action before they can be examined closely. The murder of Banquo will be revealed through Macduff. Hence he must be done away with.

141. You lack......sleep.—You lack that which preserves all natures, i.e., you lack sleep.

142—144. My strange...deed.—Macbeth decides to murder Macduff. At the same time he gives an explanation of his fright at the sight of Banquo's ghost. He says that he behaved in a strange manner and allowed himself to be deceived. This is the result of fear such as is felt by a beginner in crime, and is not yet hardened by committing murders. Such strange self-deception will pass away as he becomes hardened in wickedness by doing evil things.

SCENE V

2. Have......overbold? Haven't I reason to be angry when I see that I have to deal with such impudent and overbold hags?

6. the mistress...charms—who wield supreme power over your charms and spells. **Hecate** is the goddess of witchcraft. (Before the introduction of Christianity into Greece, she was the mighty and formidable divinity of the lower world.)

11. a wayward son—a wilful son ; a son with a perverse disposition, i.e., Macbeth not Fleance.

12. spiteful—full of spite ; desirous to injure, **wrathful**—full of wrath ; very angry.

14. make amends—rectify your past error.

15. Acheron—a river in the infernal regions of classical mythology. Here it means some black, mysterious pool upon the heath whereon the witches met.

20. I am for the air—I am going to fly in the air.

21. Unto...end—is bringing about deadly calamity.

23. Upon...moon—upon the horns of the moon.

24. a vaporous drop profound—a drop of vapour having mysterious properties. (In classical times, the moon was considered to play an important part in magical rites.)

27. artificial sprites—spirits brought forth by art.

28. illusion—deceptive appearance.

30. spurn—reject with disdain ; defy.

30—31. bear...fear—be so ambitious as to ignore all warnings of wisdom, elegance of manner and fear of consequences.

32. security—overconfidence ; false confidence ; carelessness.

34. my little spirit—my attendant demon ; my attendant spirit ; my familiar.

SCENE VI

1—2. My former......further—My former speeches have coincided with your thoughts and they can interpret and expand my meaning. I have given you hints and you can expand them.

4. marry—by Virgin Mary, the mother of Christ ; surely;

3—4. The gracious...deed—By Mary, Macbeth took pity on the king Duncan after he had died. When he was alive, he was not shown any pity by Macbeth.

5—7. And the right-vailant...late.– And it is said that the really brave Banquo met his death because he walked too late at night. And it is said that Fleance killed Banquo, for Fleance has fled away. Hence men should take care not to walk too late at night.

8. Who cannot—thought ?—Who cannot have the thought ? Who can want the thought ? Can any one lack the thought ? Can any one help thinking ? Note that the double negative (not...lack) intensifies the negation.

10. damned fact—hateful deed ; hateful crime.

11. delinquents—those who failed in their duty : offenders ; criminals.

14—16. Was not......deny't—Were they not murdered nobly and wisely ? Had they lived on, they would have

merely denied that they had murdered Duncan. This denial of theirs would have enraged the heart of any human being.

17. He......well.—He has managed all matters well; (said in an ironical way).

18. had......father—Had Duncan's sons been in the custody of Macbeth—now, as it pleases God, they will never be in his custody—they would certainly find what the penalties of killing a father were; i.e., Macbeth would have killed them and given out that he had killed them because they had murdered their father.) This statement is also ironical.

21—23. But peace!......disgrace.—But let us not discuss these matters so openly. I hear that on account of some free speaking and absenting himself from the usurper's feast, Macduff lives in disgrace.

24. Where......himself.—Where has he taken up his abode?

25. hold......birth.—withholds his rightful inheritance.

27. the most pious Edward—Edward the Confessor who was a very pious king.

28—29. That...respect.—That the enmity of fortune fails to lessen the high respect that is due to him.

30. Upon his aid—to come to his aid, i.e., to the aid of Duncan's son, Malcolm.

33. To ratify—to approve and sanction.

35. Free—remove. The **allusion** is to the murder who appeared at the door of the banquet-hall in Macbeth's palace, in the Banquet Scene.

36. free honours—honours bestowed on free men in return for faithful homage.

37. pine—languish with longing.

38. exasperate—irritated in a high degree; made very angry.

41. cloudy—sullen ; angry.

40—43. Expl. He did......this answer.—In reply to Lennox's question if Macbeth sent a messenger to Macduff, the Lord says that he did send a messenger to him. When Macduff told him (the messenger) in an authoritative manner that he would not go to the king's banquet, the angry messenger turned his back on Macduff and muttered to himself like one who would say, if he spoke out his thought, "You will regret the time when you burdened me with this answer."

44—45.—Advise.........provide—Advise him to be cautious and to get as far as possible out of Macbeth's reach.

47. His message—the message which he (Macduff) takes to the king of England, i.e., the request for aid against Macbeth. **ere he come**—before he (Macduff) reaches the court of the King of England.

49. our suffering country—our country suffering.

ACT IV

SCENE I

cavern—a deep hollow place in the earth. **caldron**—(cauldron); a large kettle for boiling or heating liquids.

1. **brinded**—marked with spots or streaks.

2. **Thrice and once**—four times. (Note that the odd numbers are used by the witches. They are considered to possess magical qualities). **hedge-pig**—hedgehog; a small prickly backed quadruped, so called from living in hedges and bushes, and its resemblace to a hog or pig. **whined**—uttered a plaintive, shrill cry (by way of giving signal for the beginning of our rites).

3. **Harpier**—the name of the familiar of the third witch. **Harpier......time**.—Harpier gives the signal to the third witch; and she says that it is time to begin the rites.

5. **entrails**—the internal parts of an animal's body; the bowels.

6–9. **Toad...charmed pot**—First boil in the charmed cauldron the toad that has lain under a cold stone for thirty one nights and has exuded poison while it lay asleep. (Note that in Shakespeare's time the toad was believed to be poisonous.)

10—11. **Double......bubble**—Let us redouble our toils and efforts. Let the fire burn and the cauldron boil.

14. **newt**—a kind of lizard. (Lizards were considered to be poisonous by the people who lived in the time of Shakespeare).

16. **Adder's fork**—the forked tongue of an adder. **blind-worm**—slow worm; a worm with small eyes; a small reptile, like a snake, having eyes as small as to be supposed blind.

18. **a charm...trouble**—a charm capable of producing great trouble.

19. **hell-broth**—a composition boiled up for malignant purpose.

22. **dragon**—a fabulous winged reptile.

23. **Witch's mummy**—the preserved dead body of a witch. Mummy was used as medicine, in old days. **gulf**—gullet; the throat; the passage in the neck by which food is taken into the stomach.

24. **hemlock**—a kind of poisonous plant?

26. **blaspheming Jew**—a Jew who denies the divinity of Christ. 'To blaspheme' originally means 'to speak impiously of God. The Jews were hated by the Christians in the days of Shakespeare.

27. **Gall**—the greenish-yellow fluid secreted from liver, called bile. **Yew**—a tree yielding an elastic wood good for bows. It was regarded as poisonous.

28. **the moon's eclipse**—the lunar eclipse. It was believed to be a most inauspicious time and suited for evil designs.

29. The Turks were considered to be barbarous people because of their wars against the Christians. The Tartars, the inhabitants of Tartary in Central Asia, were also hated by the Christians on account of the wars waged by Changes Khan and Hulaqu Khan.

30. **birth-etrangled babe**—a baby destroyed at the time of its birth by compressing its throat.

31. **Ditch-deliver'd by a drab**—given birth to in a ditch by a woman of loose character.

32. **gruel**—a liquid food made by boiling oatmeal in water. Here it signifies whatever the witches were boiling in the cauldron.

37. **baboon**—a species of large monkey, having a long face, dog like tusks, large lips, and a short tail.

42. **elves**—dwarfs; little creatures; fairies.

43. **Enchanting**—casting a charm on by songs or rhymed formulas of sorcery; charming.

44—45. **Expl. By the piercing...comes**—The sudden sensation of pricking in the thumbs of the second witch indicates that some wicked creature is coming to meet them. (It was an ancient superstition that all sudden pains of the body, of which the causes could not be traced, were omens of something evil to happen shortly.)

46—47. **Open...knocks.**—Let the door be opened to whoever knocks at it.

48. **midnight hags**—mysterious witches.

52. **untie the winds**—let the winds loose. It is an allusion to the bag of winds given by Aeolus to Ulysses. With curiosity to find out what it contained his companions opened it when they were returning home and had reached near Ithaca. Ulysses was then lying asleep. As the result of the untying of the bag, the ship was driven away to the Eolian Island. **fight**—rage; strike furiously.

54. **navigation**—ships and sailors.

55. **bladed corn**—corn sheathed in the blade; unripe corn. **lodged**—laid flat; laid low; beaten down to the ground.

57. **pyramid**—monumental structure of stone with polygonal or square base, and sloping sides meeting at apex.

59. **tumble together**—be thrown into confusion; be destroyed.

60. **Even......sicken**—even if destruction itself grows weary of its work.

65. **nine farrow**—a litter of nine pigs.

65—66. **grease.....gibbet**—grease that has fallen in sweat from a murderer hanged on the gallows. **Gibbet**—

a gallows on which criminals were suspended after execution.

68—69. Come...show!—O apparition! whether you are of high or low rank in the world of spirits, come yourself and show cleverly the duty that you have to perform.

an armed head.—It is symbolical of Macbeth himself.

71. beware—beware of; be on your guard against.

72. Dismiss......enough—Let me go; I have said enough.

74. Thou......aright—You have rightly touched my fears.

75. He...commanded—He will not receive commands from you. **a bloody child**—it symbolises Macduff.

78. Had..... thee—Had I more than a man's two ears all my ears would hear you.

82. what...thee?—What fear of you need I have? I need have no fear of you.

85. it lies—the pale-hearted fear tells a lie, i.e., its predictions are false.

82—86. Expl. But yet . thunder—Though Macbeth has been assured by the witches that none of woman born shall harm him, yet he will make this assurance doubly sure by taking a bond from fate. He will bring about Macduff's murder so that fate may not set him in motion against him. Fate will not be able to break such a bond. (Bringing about Macduff's murder is called by Macbeth as the taking of a pledge from fate about his own security). This bond will be stronger than the assurance given to him by the witches. He will not let Macduff remain alive. His murder will convince cowardly fear that its predictions are false, i.e., he will not live in dread of Macduff and will be able to sleep peacefully.

a Child crowned—It represents the future king Malcolm.

88—89. the round...sovereignty—the crown and its ornaments.

90. lion-mettled—courageous like a lion.

91. chafes—frets ; rages (against your cruel rule).

93. Birnam wood—a forest growing on Birnam hill, twelve miles west-north-west of Dunsinane hill.

95. impress—press into service ; enrol by force ; compel to serve.

98. our high placed Macbeth—I, Macbeth, the exalted king. Macbeth speaks about himself in the third person.

99. the lease of nature—the ordinary term of life ; natural term of years. Here man is regarded as a tenant who holds a lease for a term of years from the landlord, nature.

99—100. pay his...custom—pay his life to death, the universal custom ; die a natural death.

94—103. Expl. That will......this kingdom ?—The third apparition tells Macbeth that he shall never be defeated until the Birnam wood comes to Dunsinane hill. Macbeth thinks that such a thing can never happen. So he feels secure and says that no one can press the forest into service and no one can order the trees to uproot themselves from the earth and march towards Dunsinane hill. These are pleasant and good predictions. Let the head of rebellion never rise against him till Birnam wood rises or moves against him to Dunsinane hill. No rebellion against him will be successful till Birnam wood moves up to Dunsinane hill. And this will never happen. So Macbeth will live the ordinary term of life and meet his death when the proper time for his death comes, as it happens in the case of all other people. In spite of this he is anxious to know one thing. Hence he asks the witches to tell him by means of their magic skill if Banquo's descendants will ever rule over Scotland.

104—105. deny...on you !—If you deny me this, may an everlasting curse befall you !

106. Hautboys—high-pitched wooden wind-instruments.

110—111 Show...depart ! O apparitions ! Present to Macbeth a show of the future kings of Scotland, and make his heart sad. Come like spirits and depart like spirits.

A show of eight kings—a dumb show of eight kings. The following kings of Scotland had descended from Banquo : Robert II, Robert III, James I of Scotland, James II., James III., James IV., James V., and James the Sixth of Scotland and First of England. **a glass**—a magic mirror reflecting the faces of the future kings of Scotland.

111 the spirit of Banquo—Banquo's apparition seen by Macbeth at the banquet-scene.

115. Filthy hags !—dirty witches !

116. Start, eyes !—O my eyes ! leap from your sockets, so that I may be spared the horrors of this vision.

117. the crack of doom—the thunder-sound or the trumpet-sound of the Day of Judgment.

120—121. and some...carry—and some of these kings carry two balls and three sceptres in their hands. Here is an **allusion** to the union of England and Scotland under Henry VIII in 1542, and their conjunction with Ireland under James VI of Scotland (or James I). **Note :** The 'ball' refers to the golden ball which the king holds in his left hand during the coronation ceremony and the 'sceptre' is the staff which the king holds in his right hand.

123. blood-bolter'd—with his hair matted with thick blood.

122—124. Now I see......for his. Now I see what I apprehended is true, for Banquo with his hair matted with thick blood smiles upon me, and points to the apparitions as his descendants.

128. the best...delights—our best games.

130. antic round—an odd dance in a circle.

132. **our duties...pay**—we returned our courteous welcome by the homage we paid to him.

134. **without there**—you who are standing outside there.

138. **Infected**—infected with plague ; infected with pestilential vapours.

144. **dread exploits**—dreadful plans ; terrible deeds.

145—146. **Expl. The flighty...with it.**—Purpose or resolution is so fleeting that it is of no avail if it is not acted upon as soon as it is made. He should have killed Macduff as soon as he thought of putting an end to him, and should not have sent a messenger to him ; then he (Macduff) would not have escaped to England. Thought and action should always go hand in hand.

146—147. **From this moment......my hand.**—From now onwards the first of my thoughts shall be the first of my deeds. From this moment my thoughts and actions shall go hand in hand.

149. **be it thought and done**—let thought and action go together.

151. **give to...sword**—put to the sword.

153. **That trace...line**—that carry on his line of descent. **No...fool**—but let me not boast like a fool.

155. **those gentlemen**—the gentlemen of whose arrival you were speaking.

SCENE II

3—4. **when our actions......traitors.**—When our actions are not treasonable, to flee through fear, as Macduff has done, give them the appearance of being treasonable.

9. **the natural touch**—the natural affection for his wife and children.

9. **wren**—a bird having a slender, slightly curved and

pointed bill, the wings very short and rounded, the tail short and carried erect, the legs slender and rather long.

11. **in her nest**—being in her nest.

12. **All...love**—Macduff has fled away on account of fear and not love.

15. **school yourself**—teach yourself moderation while judging your husband's actions.

16. **judicious**—one who possesses sound judgment; discreet.

17. **The fits o' the season**—the sudden and violent disorders of the time.

19. **And do...ourselves**—And are not conscious that we are traitors. (Macduff fled away from Scotland for patriotic reasons and appeared to have acted like a traitor towards his family but he never felt himself to be a traitor.)

22. **move**—and with every movement of the wild and violent sea.

19—22. **Expl. when we hold...and move.**—While talking to Lady Macduff who complains to him of the flight of Macduff to England and calls him a traitor to his family, Ross tries to justify his flight. He says that the times are cruel, when people are considered to be traitors though they have done nothing that is treasonable, and when they interpret every report in the light of their fears, yet cannot say what those fears are. Instead of working in a definite and certain manner, people are carried about in every direction by every wave of doubt and distrust.

24—25. **Expl. Things at.....were before.**—While trying to justify the flight of Macduff, Ross tells Lady Macbeth in guarded language that when things come to the worst they cease to be painful or else return to their former state of happiness. The people of Scotland have suffered very much at the tyrannical hands of Macbeth. They will cease to feel the tyranny on account of its reaching the extreme point beyond which it cannot

go or the former state of happiness will return when the tyrant is put to death by patriotic persons like Macduff.

29. It would......comfort.—If I stay longer I won't help shedding tears thus disgracing myself and causing you uneasiness.

30. Sirrah—sir. It is sometimes used in a contemptuous way for 'sir'.

31. How...love ?—How will you manage to get your living ?

34. lime—birdlime ; a sticky substance for catching birds.

35. pitfall—a pit slightly covered, so that wild beasts may fall into it ; any concealed danger ; a trap.

34—35. Expl. Poor bird ! . the gin.—Lady Macbeth pities her son when he says that, in the absence of his father. he will live like birds. She calls him 'poor bird' and says that birds have to avoid many dangers, e.g., the nets, the birdlime, the traps and the snares ; but he is too innocent to avoid them and will be more easily caught than birds.

46. Poor birds...for—such traps and snares are not set for poor birds like me.

37. for...saying—in spite of what you say.

41. Then...set again—You will not be able to keep all of them.

43. With wit...thee.—With intelligence enough for one so young.

45. Ay...was.—Yes, he was a traitor (to himself).

47. Swears and lies—takes an oath of allegiance and breaks it.

58. poor monkey—a term of endearment.

61. would not—did not (weep).

63. prattler—one who talks much and idly.

65. Though......perfect—Though I am perfectly acquainted with your honourable rank.

69. **To fright......savage**—I fear that by frightening you in this way, I am showing myself as too uncivilised.

70. **To do......cruelty**—(1) To frighten you more by relating to you all the circumstances of danger, would be a frightful cruelty. (2) To do less, *i.e.*, not to warn you against the danger that is going to befall you (at the hands of the persons sent by Macbeth to murder you) would be a fierce cruelty. **fell**—fierce ; frightful.

71. **which**—and that ; fell cruelty.

75. **laudable**—worthy of being praised.

76. **Accounted**—reckoned ; considered ; regarded.

76—78. **way, then......harm** ?—Then what is the good of putting up the womanish plea of saying that I have done no harm ?

80. **unsanctified**—accursed. She insinuates that every place that is profaned by his (the First Murder's) presence must be accursed.

82. **shag-ear'd**—with hairy ears : rough-haired. Some editions give 'shag-hair'd' instead of 'shag-ear'd.'

84. **fry of treachery**—Offspring of a traitor.

SCENE III

2. **Weep......empty**—Relieve, by shedding tears, our hearts of the load of sorrow that oppresses them.

3. **Hold......sword**—resolutely take up the death-dealing sword.

4. **Bestride**—stand up in defence of.

4—8. **each new morn......of colour**—New widows cry every morning as it rises, new orphans cry and new sorrows cry aloud to heaven and strike it with a blow so that it re-echoes, at if it sympathised with Scotland, and gives out a similar cry of pain.

12. **blisters**—raises blisters on.

14. **He......yet**—He has not yet begun to injure you.

14—15. something through me—You may win some favour from him by betraying me.

15. and wisdom—and it is wisdom.

19—20. A good......charge—A good and virtuous nature may turn from the right in the execution of a King's command.

21. That which......transpose—My suspicious thoughts cannot change your character. If you are honest, my suspicions about you do not make you a traitor.

22. the brightest—Satan ; Lucifer. **Expl. Angels are......fell**—Though the brightest of the angels, *i.e.*, Lucifer fell, yet all angels have not fallen. Though people have betrayed their friends while executing the command of a king, yet there are honest people who will never betray their friends and Macduff may be one of them. Malcolm suspects Macduff but he is also reconciling himself to him.

23—24. Though all......look so—Though all vicious things would assume the semblance of virtue, yet virtue must always appear in her true colour.

24. my hopes—my hopes of welcome and assistance from you.

25. Perchance......doubts—Perhaps (you have lost my hopes) by finding that I have received you with suspicion.

29—30. Let not......safeties—Do not think that my suspicions impute dishonourable motives to you, but think that they are entertained to safeguard myself from any danger I may fall into.

30. rightly just—honest if judged aright.

31—33. Bleed, bleed..... not check them—Let blood be shed unchecked in my country. O great tyranny ! lay your foundation firmly there, for virtue cannot stop you from committing crimes.

34. affear'd—established ; admitted ; confirmed.

33—34. wear then .....affear'd—O great tyranny; wear your ill-won honours, for your title to them is established.

35. villain—a wicked wretch; a man extremely degraded.

35—37. I would not...... to boot—I would not act as a traitor that you think me to be if I am given the whole of the kingdom that lies under the tyrant's sway—nay, even if the rich East is given to me besides.

38. I speak .....you—I do not speak these words being absolutely afraid of you.

40. gash—a deep, open wound.

42. There would .. . right—Many people would be ready to raise their hands in support of my cause, if I go back to my country.

48. More suffer .....ways—suffer more things and suffer them in more several ways.

49. What......be?—What sort of a man can he possibly be?

51. particulars—particular forms. **grafted**—transplanted; planted so as to take firm root.

52. they shall be open'd—they shall begin to bloom.

55. confineless harm—infinite wickedness.

55—56. the legions of horrid hell—the innumerable devils in horrible hell.

56—57. more.....Macbeth—so much more accursed on account of his evil nature as to surpass Macbeth.

58. avaricious—extremely covetous; greedy.

59. sudden—capricious; given to sudden outbursts of passion. **malicious**—bearing ill-will; having mischievous intentions. **smacking**—having a taste; having a quality.

61. voluptuousness—excess of pleasure, especially sensual.

62. All......o'erbear—would break all restraining obstacles.

65. Boundless intemperance in nature—(1) unrestrained indulgence of one's natural passion. (2) unrestrained licentiousness in its very nature.

64—67. Expl. Boundless intemperance......kings—In order to try Macduff's sincerity and patriotism, Malcolm pretends to be what he is not and misrepresents himself as one who is given to licentiousness. Macduff replies to him by saying that intemperate indulgence, in its very nature, is a cruelty. This sort of indulgence has compelled many kings to abdicate the throne or has brought about their early death. **Note**: Tyranny here means 'usurpation,' for unrestrained indulgence usurps the place of the will and the intelligence.

67—68. But fear......yours—but do not desist from taking what you as king may claim as your own. Do not hesitate to take the sovereignty which belongs to you as a right.

69. in......plenty—without restraint. **the time**—the people around you.

72. ill-composed affection—wrongly constituted nature; immoderate desires.

73. staunchless—that cannot be quenched or satisfied.

75. his jewels—the jewels of one man.

80. pernicious—hurtful; destructive; highly injurious.

81. summer-seeming lust—lust that has the show of summer; lust that is short-lived as summer; lust that is fierce in heat but short in duration.

81—82. it hath...slain kings—it has brought about the death of our kings.

79—82. Expl. This avarice......slain kings—Malcolm is misrepresenting himself to Macduff to find out the real nature of Macduff. He tells him that in addition to boundless lust he has a staunchless avarice (greediness

that cannot be quenched). It is rooted deeper than the lust that is as short-lived as a summer. It has brought about the death of many greedy and covetous kings.

83. foisons—plenty ; plenty of harvests and wealth; plenty of resources.

84. Of your mere own—of all that which is absolutely your own.

83—84. Scotland hath......mere own—Scotland has plenty of resources to satisfy your desire about what is entirely your own. Scotland possesses plenty of resources to satisfy your greediness to get those things, which as a king, would be entirely your own.

84. all these......weigh'd—All these equal qualities are endurable if counter-balanced by other good qualities.

87. temperance—moderation especially in the indulgence of the natural appetities and passions.

88. perseverance—continued application to anything which one has begun.

89. fortitude—mental power of endurance ; courage in pain or adversity.

90. relish—taste ; smack ; flavour.

90—92. abound......ways—but am clever in subordinating each crime into different offences and so in committing it in all its variations.

92—95. Nay, had I......on earth.—Malcolm says to Macduff that he does not possess the king-becoming graces. He says that he practises every crime in all its variations. If he had power, he should banish from the earth the gentle influence of peace and harmony, throw into confusion the peace of the world, and destroy all unity that exists on earth. Malcolm speaks in this strain only to fine out whether Macduff has real patriotic feelings or has been sent as a spy by Macbeth.

99. With...bloody scepter'd—being ruled by an usurping tyrant whose sceptre is stained with blood.

103. does...bread—slanders his own royal line.

98—103. Expl. O nation...his bread ?—Malcolm says to Macduff that he does not possess the king-becoming graces and that he would banish all peace and harmony from the world, if he could. Hearing this, Macduff loses all hope of saving his country and says that his nation is miserable because it is ruled by an usurper, who has no claim to kingship and whose sceptre is covered with stains of blood. It cannot hope to see prosperous days again because the legitimate heir to its throne debars himself from ascending the throne by self-condemnation and slanders his own royal line.

106. These evils...Scotland—These evils which you recite against yourself (are found in Macbeth) and have compelled me to leave Scotland.

111. reconciled...honours—has confirmed my belief in your truthfulness and fidelity.

114—115. modest wisdom...haste—sober prudence restrains me from making haste in believing readily the truth of what you have said.

115—116. God...and me !—May God who is in the heavens act as judge between you and me as to the compact that may be made between us.

117—118. I put...detractions—I agree to being directed by you as you think proper, and unsay all the charges that I have laid against myself.

118. detraction—depreciation ; slander ; charges. **abjure**—renounce on oath or solemnly.

121. I never was forsworn—I never was perjured. I never renounced an oath.

122. Scarcely...my own—not to say of coveting what belonged to another, I have but lightly valued what belonged to myself.

123. faith—word or honour pledged ; fidelity to promise.

124. to his fellow—to one as evil natured as he himself.

125—126. my false...myself—The first lie I told was this bringing of false charges against myself.

126—127. What I am...to command—my real nature and qualities are at your service and that of my poor country.

130. at a point—down to a point ; fully prepared to meet any emergency ; mustered.

131—132. the chance...quarrel !—May our chance of success be in accordance with the justice of our cause.

133. reconcile—to make consistent ; to adjust.

137. malady—disease. **The great assay of art**—the great efforts of medical skill.

140. They presently amend—They are at once cured.

141. The evil—the king's evil ; scrofula ; a disease with chronic swellings of the glands in various parts of the body, especially the neck, tending to suppurate (to gather puss' The disease was formerly known in England as the King's evil, from the belief that the touch of the king could cure it. This can be traced back to the time of Edward the Confessor in England. The whole of this passage about 'the evil' that appears to be irrelevant seems to be introduced as a compliment to King James who continued, after his succession, this practice of touching the patients suffering from scrofula.

145. strangely-visited people—people afflicted with strange diseases.

146. ulcerous—covered with dangerous sores. **surgery**—(1) the healing art ; (2) the doctors.

148. Hanging...necks—hanging a gold coin round the necks. The allusion is to the practice of giving a small gold or silver coin to the person who was touched by the king. This practice was introduced by Henry VII.

150. the succeeding royalty—his successors in the royal line.

151. **The healing benediction**—the blessed gift of healing. **Virtue**—power.

152. **a heavenly gift**—a gift conferred on him by heaven.

154. **speak him**—bespeak him ; proclaim him to be.

159. **stands...did ?**—Is Scotland in an unhappy state as when Macduff left it ?

160. **Almost...itself !**—so terror-stricken that it dare not acknowledge its own identity.

161—162. **where nothing......smile**—where no one is seen to smile even for once, except those who are ignorant of what is going on.

164. **Are made, not mark'd**—are raised, but no one pays heed to them.

165. **A modern ecstasy**—an ordinary disturbance of mind.

165—166. **the dead...for who**—no one asks for whose death is the knell rung.

168. **or ere......sicken**—given before they become ill, 'or' and 'ere' are the same word etymologically.

169. **nice**—particular in its details.

170. **doth hiss**—condemns the speaker by hissing, for telling stale news.

174. **at peace**—(1) living in a peaceful manner. (2) at peace, after being murdered by the murderers sent by Macbeth.

175. **But not......speech**—Do not keep back the news from me.

176. **to transport the tidings**—to convey the news.

178. **that were out**—who were up in arms ; who had rebelled ; who had taken the field.

179—180. **Which way...afoot**—and this rumour was made more credible by the evidence of my own eyes which saw the army of the tyrant in motion.

183. To doff......distresses—to do off their dreadful calamities to be rid of their dreadful calamities.

184. gracious England—the kind king of England.

186—187. An older...give out—The Christian world has to show no other soldier who is older and better than he (the good Siward).

191. The general cause—the public affair.

191—192. a fee grief...breast—"a grief held 'in fee' by a single owner"—*Herfold*; a grief that belongs to a particular person as its owner; personal grief. ('Fee' is an estate that can be inherited by the descendants of the grantee so long as any one of them is alive.)

192—193. No mind...woe—There is no mind that is honest but has some share of woe in it. Every honest mind is grieved to some extent.

201. the quarry...deer—the heap of those slaughtered deer.

200—202. to relate...death of you—Tell you the way in which they were murdered would be to add your death to that of those poor creatures killed like innocent deer, and thus increase the number of the slain.

202—205. Expl. Merciful heaven!...break.—After hearing the news of the murder of his wife and children, Macduff is completely astounded. Malcolm invokes God's mercy and advises Macduff not to pull his hat down on his brows in order to conceal the signs of his grief. He further advises him to express his sorrow in words for the sorrow that is not expressed in words speaks softly to the heart that is laden with grief heavier than it can safely bear and asks it to break. If sorrow is expressed in words, the heart is relieved of the burden of grief that oppresses it; but sorrow is not expressed in words, it breaks the over charged heart.

205, And I...thence!—And how painful it is to think that I should have been away from home.

211. Expl. He......children—As Malcolm has no

children, he is offering comfort to me. Had he children, he would not have offered comfort to me at such a moment.

212. **O hell-kite!** O rapacious person fit to be thrown into hell!

214. **swoop**—the act of swooping; the sudden descent of a hawk upon its quarry.

215. **Dispute it**—battle with your grief.

217–218. **I cannot......but to me.**—I cannot help recollecting the things that existed and were most precious to me (i.e., my wife and children). I cannot forget that I had a wife and children who were very dear to me.

222. **rest them now**—give them peace after death.

225—226. **O, I could...tongue!** I wish I could play the woman with my eyes, i,e., shed tears like a woman, and utter violent threats with my tongue.

229. **Heaven...too!**—May he be forgiven by God!

230. **This......manly.**—Now you speak boldly like a man.

232. **Our......brave**—Nothing is lacking but that we have to take our leave from the king of England.

233. **ripe for shaking**—ready to fall like the ripe fruit from the branch of a tree when it is shaken.

233—234. **the powers...instruments.**—The heavenly powers are now setting to work their instruments of wreaking vengeance. God has incited me and my supporters to wreak vengeance from Macbeth.

234—235. **Receive...day**—You may take to yourself such comfort as is possible. Even the longest night at last comes to an end and gives way to the brightness of day.

ACT V

SCENE I

Ante-room—a room leading into a principal apartment.

Physics—the science of medicine ; the art of healing.

1. **watched.**—kept watch in order to find out what she would do while walking in her sleep.

3. **walked**—walked in her sleep.

4. **went into the field**—went to the field to fight against the rebels. Now he has been obliged to shut himself in his castle which he has strongly fortified.

5—6. **throw...upon her**—put her dressing gown on hastily.

6. **Closet**—cupboard.

10. **do the effects of watching**—perform those deeds which are done in waking.

9—10. **A great perturbation...of watching.**—The fact that she enjoys the good gifts of sleep and performs in sleep those deeds that are done in waking, indicates that her natural system has been greatly upset.

14. **report after her**—repeat as she said.

18. **confirm**—verify ; ratify ; strengthen. **Lo**—look ; see ; behold.

19. **This...guise**—This is the very manner in which she appears while she walks in her sleep.

20. **stand close**—keep yourself concealed from her.

21. **How......light ?** How did she get that light ?

23. **'tis her command**—It is her order that there should always be light in her bed-chamber.

25. **But their...shut**—but their sense of perception is closed.

21. **Yet...spot**—In spite of so much washing a stain of blood remains on my hands. Contrast these remarks of hers with what she said to Macbeth in Act II. Scene ii, (lines 67—68) :

> 'A little water clears us of this deed ;
> How easy is it, then.

32. **set down**—put down in writing.

33. **remembrance**—my recollection of what she is speaking.

34—39. **Out, damned spot !......blood in him ?**—Lady Macbeth is walking and talking in her sleep. She is rubbing her hands, as if she is washing them. She says that, in spite of her washing her hands, one spot of blood still remains on them. She asks the accursed spot to be washed off with water. Then she says that the clock has struck one ; it has also struck two. It is time to do the deed. Hell is dark. She tells her lord that it is shameful for him to hesitate in going to Duncan's chamber to murder him. He is afraid of committing murder even when he, as a soldier, is used to the shedding of blood. Seeing that they, as sovereigns, cannot be called to account for their deeds they should not be afraid of committing the murder. Morever none, except them, knows it. Nobody could think that the old man had so much blood in him as it is flowing from his body after he is murdered.

Note. The whole of this speech made by Lady Macbeth in her delirium is a jumble of disconnected thoughts about (*a*) the murder of Duncan committed by Macbeth and her staining her hands with blood while placing the daggers by the grooms and smearing them with blood, (*b*) her reminding Macbeth about the time to murder Duncan, (*c*) fear of punishment in hell, (*d*)

her instigating Macbeth to murder Duncan by reminding him of his being a soldier and their being not liable to be called to account for their deeds, and (e) the quantity of blood flowing from Duncan's blood.

There is no natural sequence in the five points mentioned above. This lack of proper sequence in her thoughts is due to the fact that, not being able to bear the after effects of murder, she has lost her mental equilibrium.

42. **will these......clean?**—She is again, in her imagination, washing her hands.

43—44. **you mar......starting**—yau soil everything with sudden movement of surprise. This sentence recalls to us Lady Macbeth's chastising of Macbeth in the Banquet Scene, when he behaves like a man distraught on seeing the ghost of Banquo.

> O, these flaws and starts,
>
> ....
>
> You look but on a stool.
>
> (*Act III, Sc. iv, line 63—68*)

Here she recalls her experience in the Banquet Scene. She tries, in her imagination, to check her husband from betraying himself.

45. **go to**—it is shameful and horrible!

50. **the perfumes of Arabia**—the sweet scents brought from Arabia. Note that Arabia was considered to be the land of perfumes and spices by the English poets in the past.

52—53. **sorely charged**—oppressed with a heavy weight.

55. **for the dignity......body**—for all the dignity which she enjoys as queen.

57. **Pray......be**—I pray to God that she may be well.

58. **This disease......practice**—This disease cannot be cured by my skill of the medical art.

61. **night-gown**—dressing gown.

64. **Even so**—even this much.

63—64. Expl. I tell you......on's grave—In her imagination Lady Macbeth is admonishing Macbeth for looking pale and haggard on seeing the ghost of Banquo. He should not be afraid of Banquo for he (Banquo) is buried and cannot come out of his grave. (In this passage, Lady Macbeth recollects the murder of Banquo, the agitation of Macbeth on seeing Banquo's ghost and her chastisment of Macbeth.)

65—66. there's......the gate—Here Lady Macbeth recollects the knocking at the gate of Macbeth's castle in the Porter Scene.

70—71. unnatural deeds..... troubles—Unnatural deeds give birth to unnatural troubles in the minds of those who commit the unnatural deeds.

71. infected minds—minds infected with crime.

75. the means of all allowance—all means whereby she can injure herself.

Scene II

2. dear causes—causes that affect them closely ; causes that grieve them.

3. Revenges—feelings of revenge ; causes of revenge, each being different in Malcolm, Siward and Macduff.

4. Alarm—a call to arms ; a call to take up arms.

5. mortified man—(1) a dead man ; (2) an ascetic whose feeling of revenge is dead.

1—5 Expl. The English power......mortified man—Menteith, a nobleman of Scotland, says to Angus, Lennox and others that the English army is approaching and is led by Malcolm, his uncle Siward and good Macduff. Each of them has a different cau e for taking revenge. Their causes that touch them closely would excite even an ascetic, whose feeling of taking revenge is dead in him, to give out the alarm of taking blood and would, therefore, make him shed blood and strike terror into the hearts of the enemy.

11. **Protest......manhood**—show for the first time that they have reached manhood.

12. **fortifies**—strengthens against attack.

13. **that lesser hate him**—who hate him less.

14. **it**—this behaviour of Macbeth. **valiant**—brave; heroic. **fury**—violent passion.

15—16. **He cannot......of rule**—He cannot keep his disorganised party under his control.

17. **sticking......hands**—clinging close to him.

18. **upbraid**—reproach; reprove severely. **faith-breach**—breach of faith; treachery to the king and Banquo.

17—22. **Expl. How does he......thief**—Angus describes to Menteith, Caithness and others the condition of Macbeth, He says that, at the present, Macbeth feels that the murders that he committed secretly oppress his heart very much. Every minute his subjects rebel against him and reproach him for his treason to the king and Banquo. Those who are serving under him, carry out his orders outwardly but do not love him. He feels that just as the garments of giant hang loose about a short-sized thief who has stolen them, in the same way the title of kings hangs loose about him.

24—25. **When all......there?**—When all the faculties of his mind condemn his own self.

27. **weal**—the state of being well: the welfare of the state; the welfare of the nation.

28. **in our country's purge**—to purge our country of the tyrant.

25—29. **Expl. Well, march......of us**—Lennox says to Caithness and other noblemen of Scotland that they should march forward and pay their homage to him who is rightly entitled to receive it. They should meet the doctor of their sickly nation and shed with him each drop of their blood to purge their country of the tyrant. Caithness asks them to join Malcolm and fight on his

side to save their nation from the tyrannical rule of Macbeth.

30. to dew—to make fresh, as the dew makes the flowers fresh. **sovereign flower**—*i.e.*, Malcolm, the chief flowers of the gardens of Scotland. **the weeds**—the unnecessary plants ; Macbeth and his followers.

Scene III

4—5. The spirits......thus—The spirits who know everything that will happen to men have predicted to me in the following words

8. the English epicures—the pleasure loving English; the English who are given to sensual enjoyment. **Epicure**—a follower of Epicurus (341—270 B.C.), a Greek philosopher, who taught that pleasure was the chief good.

9. I sway by—that guides my actions.

11. damn thee black—give a black colour to your cheeks.

12. goose look—frightened look of a goose.

15. over-red thy fear—make it extremely red with fear.

16. Linen-cheeks—cheeks as white as linen.

17. Are counsellers to fear—are parties to fear; are confidants of fear ; suggest fear. **Whey face**—whose face is as white as whey. **whey** is the watery part of milk separated from the curd, especially in making cheese.

19. Seyton—the name of Macbeth's armour bearer. (The 'Setons' were the hereditary armour-bearers to the Kings of Scotland).

21. Will cheer......me now—Will bring comfort to the rest of my life, or will dethrone me now. **Note** : some editors read 'chair' for 'cheer' and 'dis-ease' for "disseat'.

22—23. my way......sear—My course of life has declined into the autumn age. **fallen**—declined.

28. the poor heart—the cowardly heart. **deny**—gainsay ; declare not to be true ; reject.

26—28. but, in their......dare not—I should not expect to have honour, love, obedience, troops of friends as my companions. In their stead, I will be greeted by curses which may not be expressed loudly by the people but will spring from their hearts. I will have lip service and flattering words which the people would gladly reject in their hearts, but will not venture to do so openly on account of being afraid of me.

31. confirmed—ratified, verified.

35. skirr—scour; hasten over ; hasten along ; search rapidly.

38. thick coming fancies—the past images and impressions that come crowding upon her.

43. oblivious—causing forgetfulness. **antidote**—that which is given against anything that would produce bad effects ; a counterpoison. Here it means some medicine that may make Lady Macbeth forget sorrows deeply rooted in her mind.

39—45. Expl. Cure her......upon the heart!—On hearing from the doctor that Lady Macbeth is troubled with 'thick-coming fancies,' Macbeth asks him to cure her of that mental disease. He asks him if he can cure an unhealthy mind, and banish from memory a sorrow that is deeply fixed in it, and eradicate the troubles written on the brain. He further asks him if, by giving some counteracting medicine that may be sweet and may bring about forgetfulness of the past sorrows, he can clean the overburdened bosom of that dreadful matter (*i.e.*, the load of past sorrows) that oppresses the heart heavily.

47. physic—the science of medicine ; the art of healing : medicine.

50. Come, sir, dispatch—O armourer, dress me in my armour quickly.

50—51. find my land's disease—In some other edition, the following words are used in place of this expression :

....cast
The water of my land, find her disease

cast—examine medically : **her**—of Scotland (**Note:** Macbeth asks the doctor to examine the water of his country just as he examines the urine of a patient and tell him what is wrong with it.)

53—54. I would applaud...again—I would praise so loudly that the echo of my words of praise would appear to praise you a second time. I would praise you very loudly.

54. Pull't off—Pull of the armour. Macbeth asked Seyton several times to give him the armour. At last he is dressed in armour ; but the moment he is dressed in it, he asks Seyton to pull it off. All this indicates that his mind is unhinged.

54. rhubarb—a plant, the tender leaf-stalks of which are much used in cooking, and the root in medicine. **senna**—(a word of Arabic origin ; Arabic *sena*) ; the dried leaflets of several species of cassia, used as purgative.

Purgative drug—a drug that cleans the bowels ; a medicine that has the power of evacuating the intestines.

56. scour—clean, purge ; clear away : drive away.

47—56. Expl. Throw physic...of them ? Macbeth is distracted. He has lost the equilibrium of his mind. In his distraction he talks incoherently. He says to the doctor that he would have nothing to do with medicine if it is inefficacious. After this, he turns to Seyton and asks him to put his armour on him and to give him his lance. He further asks him to send more scouts to bring news about the movements of the enemy. Then he says to the doctor that his lords desert him. Then he leaves this topic and asks Seyton to put on his armour quickly. He addresses the doctor again and asks him to test the

water of his land and find out the disease from which it is suffering and purge it to its former sound state of health. If the doctor succeeds in doing it, he (Macbeth) would praise him so loudly that his praises would resound in the atmosphere. He then asks Seyton to pull off the armour from his body. Then he turns to the doctor and asks him what rhubarb, senna or purgative drug would drive away the English forces from Scotland. He asks him if he has heard of the invasion of Scotland by the English forces.

Scene IV

1—2. **Cousins...will be safe.**—Friends, I hope the days when we will be safe in our homes (and we will not be afraid of being murdered in our bed-chambers as Duncan was) are approaching.

6. **discovery**—the enemy's scout sent to find out strength.

8. **no other but**—not report except that.

9—10. **will endure...before't**—will let us besiege it.

11—12. **For where...the revolt**—For where an opportunity could be taken by men, both high and low have rebelled against him. **Note :** "to be given" means 'to be within reach'. This phrase appears to be a misprint for some such word as 'gained' or 'taken'.

13. **constrained things**—those who were compelled to enter his service.

14—16. **Expl. Let our just...soldiership**—When Malcolm, Macduff and the Scottish lords (who had deserted Macbeth) reach Birnam wood Malcolm says that it is heard that people, great and small, have rebelled against Macbeth and only those who have been forced into service and whose hearts do not go with him, are serving him. Hearing this Macduff says that they should not be so optimistic about the issue of battle. They should await the actual event to show them how far their judgments are just. In the meanwhile, they should make proper

military preparations. That is, they should not be over-confident of their success ; they should rather prepare well to meet the enemy.

17. **due decision**—proper degree of exactness.

18. **What we...are.**—What we have gained and what we have lost. Our position in the battle. **Note.** 'shall' has the sense of 'may'.

19—20. **Thoughts...arbitrates.**—Mere conjectures express uncertain hopes. Definite result will be obtained by the blows of swords.

21. **advance the war**—let our forces advance.

Scene V

2. **The cry...come**—The reports that reach me tell me that the enemy is coming.

2—3. **our castle's...scorn**—Our castle is so strong that it will deride a siege, *i.e.* it can't be conquered by the enemy by laying siege to it.

5—7. **Where they...backword home**—It the English forces had not been reinforced by those who should have been ours, we might have met them boldly, face to face, and might have defeated them and sent them back to England.

8. **It is the cry of woman**—It is the cry of the attendants of Lady Macbeth, weeping and wailing at her death.

10. **my senses...cool'd**—(when) I should have shuddered.

11. **a night-shriek**—a shriek at night. **fall of hair**—unkempt hair of head ; scalp.

12. **dismal**—gloomy: dreary ; sorrowful ; depressing. **rouse and stir**—rise and stand on end.

9—15. **Expl. I have almost forgot...start me.**—Hearing the shrieks of women at the death of Lady Macbeth, Macbeth says that there has come a great change

in him. He has almost forgotten what fear is. There was a time when he would have shuddered to hear a shriek at night, and his hair would have risen and stood on end and moved as if it was alive. Naw I have been hardened after committing horrible murders; and horror that is familiar to my murderous thoughts, cannot startle me at all. Just as an old criminal does not shudder while committing a crime, in the same way Macbeth, who is used to committing murder, no longer feels terrified by any horror. He is hardened by committing horrible deeds and is no longer startled by horrors.

17. **She should...hereafter.**—Some later time would have been more proper for her death.

21. **recorded time**—time which may be recorded; time of which a record may be kept.

25. **struts and frets**—walks about in a pompous manner and shows angry impatience like an actor on the stage.

27. **fury**—violent passion.

28. **signifying nothing**—absolutely nothing.

17—28. **Expl. She should have died...signifying nothing**—Macbeth has fortified himself in his castle and a waiting for the enemy's forces to come and lay siege to it. Just then he hears the cry of women. Seyton goes out of his room to know what the women are weeping for. returns and tells the king that they are weeping because the queen has died.

Hearing this, Macbeth says that a later time would have been more proper for her to die. A time in the future would have been more opportune for such a word. Perhaps he thinks that his own death is approaching. She might have awaited his death, for she could not live after that. Then he says that one tomorrow is followed by another tomorrow and this still by another, and this process continues slowly and unregarded from day to day, till the last word is reached and the Book of Time is closed; and each day that is past has shown poor, miserable mortals the way to the grave where they return to

dust. O short lived flame of existence! be extinguished Man's life on this earth is like a hollow unreality, or a poor actor who walks about with pompous fussiness on the stage for a while, and then passes into oblivion. Life on earth is like a tale told by a fool, full of sound and violent passion and altogether devoid of significance.

29. **Thou comest...quickly.**—You have come to convey some news to me and not 'to gape and stare'. Tell me quickly what you have to say to me.

33. **As I did stand upon my watch**—As I stood keeping my watch.

37. **this three miles**—this space of three miles.

40. **cling thee**—cause thee to shrivel up; make you wither. 'Cling' was used in the Elizabethan Age in the sense of 'causing a thing to shrivel up.'

40. **dost...much**—treat me in the same manner.

42. **I pull in resolution**—I check my strong confidence.

43. **doubt the equivocation**—suspect the ambiguous language. **the fiend**—the devil (speaking through the witches and the apparitions); the third apparition (vide Act IV.' Sc. i. lines 92—94.)

44. **like truth**—in words that bear the likeness of truth.

41—44. **Expl. I pull in...like truth**—A messenger brings the news to Macbeth that Birnam wood is moving towards Dunsinane hill. Hearing this, Macbeth flies into a rage. He had a firm belief in what the witches had said to him. He was under the impression that Birnam wood could not move towards Dunsinane hill. Now he checks his strong confidence in what the witches had said and begins to suspect the ambiguous language of the devil (the third apparition) that told him a lie in terms that bore the likeness of truth, i.e., by saying that he (Macbeth) should not be afraid of any man till Birnam wood comes to Dunsinane.

47. **does appear**—is seen to be true.

48. tarrying—delaying.

50. And wishes...undone—And wish that the frame of the universe were thrown into utter confusion.

SCENE VI

2. And show...are—And show yourselves in your true form.

10. Clamorous harbingers—noisy forerunners; noisy messengers.

SCENE VII

1. stake—a post to which an animal was tied and then torn by the dogs let loose on him.

1—2. Expl. They have tied...the course—The armies led by Malcolm. Macduff and Siward have approached the castle of Dunsinane and have thrown away the branches of trees carried by them to conceal their strength. Macbeth loses all hope of safety. He is surrounded by the enemies and cannot even run away. He must face them. There is no other alternative left for him. Here he gives expression to his hopelessness. Just as a bear is tied to a pole and has to bear the attack of the dogs let loose on him, in the same way he (Macbeth) has to bear the attack of his enemies.

2. What's he ?—What sort of man is he ? Macbeth still has got one last ray of hope in the prophecy of the witches to the effect that 'none of woman born, shall harm Macbeth.'

7. Than any is in hell.—Than any name which is in hell.

11. I'll prove...speak'st.—I will prove that what you speak is false.

12—13. But swords...born—But I look down upon swords and other weapons wielded by a man born of

woman. Though his belief in the predictions of the witches had been shaken by the moving of the Birnam wood to Dunsinane hill (in the form of branches carried by the soldiers of the enemy), yet he believes in the second prophecy of the spirits to the effect that none born of woman can harm him.

14. **the noise**—the noise of the beating of drums, indicating where Macbeth was likely to be.

15. **and with...mine**—and without any blow from me.

16. **Will haunt me still**—will ever visit me.

18–20. **either thou...undeeded**—Either I should strike a blow on Macbeth, or otherwise I should put my sword back into its sheath, without doing any deed of slaughter and without its edge being worn by use.

20. **shouldst be**—ought to be, as indicated by the hot fighting there.

21—22. **By this...seems bruited**—The presence of some very important person seems to be announced by the great noise there.

24. **gently render'd**—surrendered without opposition.

27. **The day...yours**—The day almost declares itself to be yours.

29. **That strike besides ups**—That purposely miss us; that fight on our side.

SCENE VIII

1. **play the Roman fool**—i.e., by committing suicide to avoid falling into the hands of the enemy. Cato, Brutus, Cassius, Antony and Titinius, characters in Shakespeare's Roman plays committed suicide to avoid the disgrace of capture. (Shakespeare had a great abhorrence for committing suicide).

2—3. While I see...upon them—So long as I see enemies still living, it is better to inflict wounds on them by my swords than to kill myself with my sword.

5—6. my soul...already—My soul is already loaded with the burden of murdering your wife and children, and I do not like to overload it by murdering you.

7—8. thou bloodier...out !—you villain more cruel than words can express.

9. intrenchant—not able to be cut; incapable of being cut ; invulnerable. (The real meaning of "intrenchant' is "not cutting" but it is used here in the sense of "not able to be cut.")

8—13. Expl. Thou losest...woman born.—Macbeth believes in the prophecy of the second witch that none born of woman can harm him. Hence when Macduff meets him face to face in the battlefield, he says to him that he will be wasting his labour in trying to strike a blow on him. He can create an impression on the invulnerable air as easily as he can make him bleed. In other words, he (Macduff) can neither cut the air nor inflict a wound on him (Macbeth). Both are equally impossible to be done by him. He should seek such heads as can be cut by the sword. As for himself (Macbeth), he bears a charmed life which he is not destined to yield to any one born of woman. He should not, therefore, waste his energy in fighting against him.

14. angel—attendant spirit ; evil spirit ; a reference to the belief that a man was accompanied through life by two angels, one to tempt and the other to guard from temptation.

15. untimely—before the proper time of his birth.

13—16. Despair...rapp'd—Cease to trust your charm,

and let the attendant spirit which you have ever obeyed tell you that Macduff was taken from his mother's womb by cutting it, before the proper time for his birth had come.

18. crowed...man—subdued my very soul.

20. palter—equivocate ; use doubtful words in order to mislead.

17—22. Expl. Accursed be...with thee.—Macbeth tells Macduff that he bears a charmed life, which cannot be destroyed by one born of woman. Hearing this, Macduff asks him to give up his faith in his charm, for he (Macduff) was never born of woman but was taken from his mother's womb by cutting it before the time for his birth had come.

Hearing this, Macbeth imprecates curses on Macduff's tongue that gives him this information, for it (this information) has subdued his very soul. Now he feels that men should not believe in the statements of the witches who use words in a double sense to mislead them. They speak to them words which give them false promises. Men understand their words in one sense while they (the witches) speak them in another sense. Men expect the words of the witches to be fulfilled in one sense but in the long run they find that they are not fulfilled in that sense.

24. the show......time—an object to be displayed at shows or exhibitions.

25. monsters—mis-shapen animals exhibited at country fairs in Shakespeare's time.

26. underwrit—underwritten ; written under the painting.

23—27. Expl. Then yields......tyrant—When Mac-

beth disdains to fight with Macduff, the latter asks him to surrender and live as a monster to be presented at popular shows and exhibitions. He will be kept and exhibited as rarer monsters are kept and exhibited at country fairs. He will be kept at an enclosure and, in order to inform the people what is kept in the enclosure, his figure will be painted on a piece of cloth suspended from a pole fixed outside the enclosure. Below this painting will be written the following sentence, "Here may you see the tyrant".

29. **And to be baited......curse**—And to be baited with the curses of a disorderly, noisy crowd as bears are baited with dogs. **bait**--set dogs on a bear ; to worry ; to harass.

31. **And thou opposed**—and though you be opposed.

32. **Yet I will try the last**—Yet I will make my last attempt in combat.

35. **miss**—do not see here.

36. **by those**—by looking at the many who are around him and have not been killed.

39. **has paid a soldier's debt**—have died as a soldier should die.

41. **had confirm'd**—had his courage proved.

42. **In the unshrinking......fought**—in the post from which he did not shrink.

40—43. **He only lived......he died**—He only lived till he reached manhood, and as soon as he proved this fact by his courage in the position from which he did not flinch, he died like a brave man. (He fought like a man and died like a man.)

44. **your cause of sorrow**—young Siward's death.

52. **paid his score**—paid his debt (to nature) ; (died); gave a good account of himself.

54. **Hail, king**—Malcolm is hailed as king by Macduff. **where stands**—*i.e.*, stands on a pole.

55. **the time is free**—the age has got back its freedom; people are free from the rule of the tyrant.

56. **pearl**—choicest ornament ; the great nobles.

57. **that speak......minds !**—who speak silently in their minds the congratulations to which I am giving expressions now.

58—59. **Whose voices......Scotland** !—whom I like to shout with me, "Hail, King of Scotland !"

61—62. **Before we reckon......with you**—before we ascertain how much indebted we are to you and fully pay the debt we owe to you.

65. **which......time**—which ought to be done at once.

66. **our......abroad**—our friends who are in exile in another country (or in other countries).

67. **watchful**—spying ; that constantly employed spies to keep a watch on them.

68. **producing forth**—dragging out of concealment in order to inflict punishment on them.

71. **what needful else**—whatever other necessary thing there is.

PART IV

IMPORTANCE OR DRAMATIC SIGNIFICANCE OF THE VARIOUS SCENES

IMPORTANCE OR DRAMATIC SIGNIFICANCE OF THE VARIOUS SCENES

ACT 1 : SCENE i

(1) Generally speaking, the first scene of Shakespeare's dramas serves the purpose of Exposition ; but there is an exception in *Macbeth.* In *Macbeth,* the purpose of Exposition is served by the second scene and not the first. The first scene indicates only that a battle is being fought in Scotland and the Witches are to meet Macbeth on the heath. Thus *the first scene excites our interest in Macbeth, the hero of the play.*

(2) The appearance of the Witches, their creed that what is fair to others is foul to them, and what is foul to others is fair to them, the fog and filthy air are in keeping with the character of the whole drama. In the words of Coleridge, "The poet's object was to raise the mind at once to the high tragic tone, that the audience might be ready for the precipitate consummation of guilt in the early part of the play. *The true reason for the appearances of the Witches is to strike the key-note of the character of the whole drama.*"

(3) In fact the Witches introduce the atmosphere of guilt and evil which spreads over the whole of the play. Thus Shakespeare reveals, in the very beginning, *the predominance of the supernatural element in the play.*

(4) The Witches meet on a heath which is barren. The atmosphere is full of thunder and lightning. Evil appears to prevail. *The storm is the symbol of convulsions in Duncan's kingdom and forebodes the still greater convulsions*

to come. The action of the play "bursts at once into wild life."

(5) As regards *the metre of the scene.* Abbot says: "The verse with four accents is rarely used by Shakespeare, except when witches or other extraordinary beings are introduced as speaking. Then he often uses a verse of four accents with rhyme." The scene is in harmony with the other Witch-scenes in the play.

ACT I : SCENE ii

This scene gives us the Exposition of the play. Duncan and Malcolm are talking together when a wounded and bleeding sergeant arrives. Through the speeches of this sergeant Shakespeare reveals to us the state of affairs in Scotland. We come to know about the rebellion of Macdonwald and the invasion of Scotland by Sweno, the King of Norway. Macbeth is the greatest commander of the Scottish forces and next to him is Banquo. The victory of the Scottish forces over the rebels and the invaders is mainly due to Macbeth's valour and Banquo's prowess. Another messenger, named Ross, also praises Macbeth whom he calls 'Bellona's bridegroom, lapp'd in proof.' This scene also reveals to us the treachery of the thane of Cawdor and the weakness of Duncan. Duncan is too weak to cope with the situation and unlike Sweno, the King of Norway, he is absent from the battle-field.

Some critics are of the opinion that the text of this scene is much "mutilated" as is borne out by the irregular and broken metre of lines 5, 19, 33, 40, 50, 58, 66 ; but this irregular and broken metre is due to the fact that petty officers like sergeant and Ross are speaking to the King. They have just come from the battle-field. Moreover, one of them is badly wounded and is about to faint and his 'gashes cry for help. Besides this, the style of the passages in this scene is also in accord with the general style of Shakespeare and is full of Shakespearean phrases like the following : 'Valour's minion,' 'cannons overcharg'd with double cracks,' 'memorize another Golgotha,' etc.

ACT I : SCENE iii.

(The Temptation Scene)

(1) *In this scene our acquaintance with the Witches is renewed.* The first 37 lines recount the usual occupation of the Witches. The first Witch will tease a sailor's wife who refused to give her chestnuts. She can't torment the sailor's wife perhaps because the latter is pious, but she can and will torment her husband. She will sail in a sieve to Aleppo to which he has sailed in the *Tiger*. She will drain the blood from his body and wither it up. She will not let him sleep at night or during day-time. The Witches take hold of their hands and dance round in a ring nine times, three times for each witch.

(2) *The scene presents a contrast between the attitudes of Macbeth and Banquo towards the Witches.* Macbeth 'starts' on hearing the third prophecy of his becoming 'the king hereafter' and seems 'rapt withal,' but Banquo remains unaffected by their predictions. Banquo says to Macbeth :

> *Good sir, why do you start ; and seem to fear*
> *Things that do sound so fair ?*

The fact is that Macbeth had a guilty conscience. In his 'Aside', he says :

> *My thought, whose murder yet is but fantastical,*
> *Shakes so my single state of man that function*
> *Is smother'd in surmise.*

Macbeth is surprised to hear the prediction which corresponds to what he had already discussed with his wife whose later speeches indicate that such a discussion must have taken place between them prior to scene i. Banquo, on the other hand, is loyal to the King and has a clear conscience. To Macbeth the Witches point to the half-formed designs in his mind, but for Banquo they contain nothing ominous. That is why Macbeth starts and is 'rapt' in thoughts, while Banquo remains calm and indifferent.

Banquo warns Macbeth not to place too much trust in the Witches, for

And often times, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray's
In deepest consequence.

But Macbeth pays no heed to what he says.

(3) *The arrival of Ross and Angus and their conferring on him the title of the Thane of Cawdor as ordered by their 'royal master,' increases Macbeth's confidence in the Witches.* Their second prophecy is fulfilled just after their making the prophecies.

(4) *The Witches appear to tempt only those who are the tempters of themselves and have evil in their mind.*

ACT I : SCENE IV

(1) This scene is important on account of the following two decisions made by Duncan :

(*a*) *The nomination of Malcolm as heir-apparent to the throne*, and (*b*) *Duncan's determination to visit Macbeth at his castle and to stay with him as his guest.*

Both of these decisions help the action of the play. The first decision puts an obstacle in the way of Macbeth's achieving the throne. This nomination of Malcolm strengthens Macbeth's idea of achieving his ambition by foul means. The second decision of Duncan provides Macbeth with an opportunity to carry out his design. On the pretext of making arrangements for Duncan's reception, he goes in advance of him ; but in reality he has to discuss with Lady Macbeth his plan of murdering Duncan.

(2) This scene brings out clearly *the contrast between the characters of Duncan and Macbeth.* Duncan is frank and unsuspicious. He appreciates Macbeth's heroism and is grateful to him for the services rendered by him. He places absolute trust and confidence in Macbeth. Macbeth is to him his 'worthiest cousin' and 'peerless kinsman.' But in reality Macbeth is a traitor who conceals a treacherous heart under a smiling face.

(3) The *dramatic irony*, employed so abundantly by Shakespeare throughout the play, is used in this scene with great effect. The following passages spoken by Duncan are glaring examples of dramatic irony :

There's no art
To fina the mind's construction in the face :
He was a gentleman on whom I built
An absolute trust.

(*I. iv. 11-14*)

and,

My plenteous joys,
Wanton in fulness, seek to bide themselves
In drops of sorrow.

(*I. iv. 33-35*)

Moreover, irony is heightened by Duncan's reception of Macbeth.

ACT I : SCENE V

(1) *This scene shows the part played by Lady Macbeth in shaping the conduct and destiny of Macbeth.* He is weak where she is strong. He is extremely imaginative while she is supremely practical. Without her incitement, Macbeth might not have murdered Duncan. She confirms him in the path of evil. She has rightly been called the Fourth Witch and a worse witch within his castle. After reading Macbeth's letter, she says :

Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round.

(*I. V. 23-26*)

On hearing from the messenger that the king comes to Macbeth's castle that night, she invokes the evil spirits, the murdering ministers and the dark night to strengthen her in her designs and assist her in murdering Duncan. She teaches Macbeth to 'look like the innocent flower but be the serpent under it.' She proposes to do the murder herself for it 'shall give solely sovereign sway and masterdom' to all their nights and days to come.

(2) This scene also illustrates *Shakespeare's use of prose* for writing letters and proclamations.

ACT I : SCENE VI

(1) The quietness of the evening and the reposeful character of the opening lines of this scene present a *contrast* to the mental agitation of Macbeth and his wife and to the preceding scenes of the play. *The dramatic irony* is emphasised by Duncan's description of the castle where he is to be murdered, and also by his reception at the hands of Lady Macbeth who is to bring about his murder.

(3) Duncan's visit to Macbeth's castle also indicates what part *chance* plays in furthering the action of the play. It places Duncan in the hands of Macbeth and Lady Macbeth and helps them in carrying out their ideas of putting an end to his life.

ACT I : SCENE VII

While King Duncan takes supper, Macbeth leaves the banquet-hall to ponder over the consequences of murder he is contemplating. He soliloquises and examines the results of committing the murder. He thinks that Duncan is in double trust in his castle. He is not only his kinsman but also his host. It is his duty to protect him and not bear the knife himself. Besides this, he (Duncan) has exercised his powers so meekly and has been so clear in his great office, that his virtues will plead like angels against the terrible sin of his murder. Nothing but 'vaulting ambition' makes him think of committing the murder.

Lady Macbeth knows her husband's irresolution. She follows him from the hall of feasting, for she fears lest he should give up the idea of murdering Duncan. She is right in thinking of his weakness, and when she meets him, he says to her that they will proceed no further in that business. She appeals to his love for her, and his manhood, but she fails in achieving the desired effect. He still wavers. She then taunts him with cowardice—a taunt which he, being a brave soldier, cannot endure. He agrees to do the deed. *Thus Macbeth's hesitation ceases and his temptation to murder Duncan is completed.*

ACT II : SCENE I

(The Dagger Scene)

(1) It is night and the moon is down. It is pitch dark and stillness prevails. Heaven's candles are all out. The *atmosphere* is weird and uncanny. It is full of awe and dread. It is fit for the murder to be committed.

(2) *Banquo also appears to be affected by the mysterious influence of the Witches but he restrains his temptation* by invoking the merciful powers to restrain in him 'the cursed thoughts that nature gives way to in repose.' However, his peace of mind is disturbed and he cannot go to sleep.

(3) *Macbeth has completely yielded to the will of Lady Macbeth* and their plan of murdering Duncan is complete.

(4) *The dagger scene by Macbeth is a hallucination.* It is a creation "proceeding from the heat-oppressed brain" of Banquo. It leads him to Duncan's chamber to which he is already going. Macbeth is highly imaginative ; and in this quality of his lies his weakness as well as strength.

ACT II : SCENE II

(The Murder Scene)

(1) In the words of Boas, this "scene is written with a pen of fire, and we seem eye-witnesses of the deed of death, though it is transacted off the stage." *With the murder of Duncan, the main obstacle thwarting Macbeth to become the king of Scotland is removed.*

(2) A tragedy appeals primarily to the emotion of terror ; and *in this scene terror reaches its climax.* Besides the murder of the King, there are other things that intensify the atmosphere of terror. The shrieking of the owl, the crying of the crickets and the snoring of the grooms, about whom a conflict is going on between death and natural powers as to whether they should live or die, add to the horror of the dark night and the

blackest deed. One of the sleeping persons laughs in his sleep, and the other cries "Murder." Some voice is heard crying, "Sleep on more! Macbeth does murder sleep." Still it cries, "Glamis has murdered sleep and therefore Cawdor shall sleep no more!" The very fact that Duncan is murdered by his host adds to the terror of the deed. It is a gross outrage on hospitality. The guest must have been, in all circumstances, respected and at all costs protected. By bearing the sword against Duncan (their guest and king), Macbeth and Lady Macbeth are "the supreme type of all that a host and hostess should not be."

(3) This scene also brings before the mind of the reader a glaring *contrast* between Macbeth and Lady Macbeth. Macbeth is altogether unnerved by the visions created by his imagination after he commits murder. He murders Duncan and brings the daggers with him. Lady Macbeth chastises him for bringing the daggers with him and asks him to go back to the King's chamber and place them beside the grooms and also smear them with blood. But he says that he will go no more: he is afraid to think of what he has done; he dare not look no it again. Now every noise appals him. On the other hand, Lady Macbeth after showing a momentary weakness before the murder, becomes a cool and practical woman again and goes with an iron will to the King's chamber to place the daggers besides the grooms and smear them with blood, to make the deed appear to have been done by them.

(4) The scene also convinces the reader that *Lady Macbeth lacks imagination and is short-sighted.* She says:

A little water clears us of this deed:
How easy is it, then!

Knocking 'at the south entry' dissipates the horror of the scene and arouses in Macbeth, more than in Lady Macbeth, a sense of concealing the signs that might lead others to suspect that they have murdered Duncan.

ACT II : SCENE III

(The Discovery Scene)

The first twenty-five lines of this scene are called **The Porter's Scene.** Some critics have rejected them as unauthentic ; but the fact is that they are *of absolute necessity*, on account of the following reasons :

(1) *Knocking* was mentioned in the last scene. Hence there appears to be the necessity of a porter and the consequent necessity of his saying something.

(2) Till now the atmosphere of terror has been intense and some element is required to lessen it. The Porter Scene serves this purpose and affords a temporary *relief* by relaxing the tragic tension upon the mind of the audience.

(3) The Porter Scene is in keeping with the *irony* which pervades the play. Macbeth's castle is a hell and the devil porter does not know it.

(4) It provides *a suitable delay* between the murder and its discovery.

(5) It serves as *a contrast* with the preceding scene. This device of bringing a light scene after a tense one is used by Shakespeare in all the tragedies written by him.

(6) Some scene is necessary *to give time to Macbeth and Lady Macbeth* to remove the trace of their crime.

(7) The Porter Scene contains a considerable element of what is called *topical allusion*—allusion to topics and events of the time, literary customs, fashions, etc. The references to a 'farmer,' 'an equivocator and 'an English tailor' help us in determining the date of the play.

(8) The *style* and *language* of the scene are Shakespearean.

The Discovery Scene *supplies a contrast between Macbeth and Lady Macbeth.* After the discovery of murder, Macbeth plays his part better than Lady Macbeth. He succeeds in

deceiving all with consummate hypocrisy. Perhaps the persons whom he fails to deceive are Malcolm, Donalbain and Banquo. By murdering the grooms, he puts an end to the lives of those who can speak the truth. How cleverly he suggests that the grooms were suborned by others to murder Duncan ! The immediate flight of Malcolm and Donalbain helps him in casting the suspicion of murdring Duncan on them. On the other hand, Lady Macbeth does not act well. Hearing that the grooms had been murdered by Macbeth, she faints. From here begins her deterioration which goes on increasing till she commits suicide.

Banquo declares that he would fight against secret designs of treacherous malice but never acts on this assertion afterwards.

ACT II: SCENE IV

(1) The dreadful night, the darkness that surrounds the earth at the time when the clock indicates it to be day, a mousing owl's attacking a falcon and killing it, and turning wild of Duncan's horses and breaking loose from their stalls heighten the effect of the supernatural horror in the play.

(2) This scene is a side-scene and illustrates how the tragic incidents were regarded by the persons who were watching them from a little distance. The introduction of the Old Man takes us away from the course of action and enables us to hear the events from the point of view of a person not related with them.

(3) Scenes of tragic intensity have been acted on the stage one after the other, and it is necessary to provide the audience with a breathing space and a light scene. This purpose is well served by this scene. It lowers the tension before the second crisis ; it also gives time for the setting of the full-stage scene that follows it.

(4) Macduff does not go to Scone to attend Macbeth's coronation. Perhaps he has begun suspecting him.

ACT III : SCENE I

(1) All the prophecies of the Witches about Macbeth

have so far been fulfilled, and he has become the King of Scotland. He has achieved the crown of his desires ; but in spite of his great success of this, *he has lost his peace of mind*. He does not feel that he is secure as King. Nobles suspect him ; Banquo also suspects him. It is Banquo who says, "I fear, thou playd'st most foully for't." Macbeth is also worried by the knowledge that Banquo's descendants will be kings. He feels that he has defiled his mind for Banquo's descendants and has murdered the gracious Duncan for them. Moreover, he feels that his Genius is rebuked under Banquo. Hence he invites Fate to come into the list and challenge him to fight to the death. He decides to avert the fulfilment of the prophecy of the Witches by murdering Banquo and his son.

(2) This time he does not think of murdering Banquo himself, but plots to bring about his murder by employing murderers. Perhaps he is under the impression that if he does not do the deed himself, he will not be worried by its recollection. Moreover, the murder has been plotted by himself. Lady Macbeth is no longer being consulted in planning and plotting this murder.

(3) This scene also reveals that *Macbet's character has deteriorated*. He makes progress in committing crimes. One murder is to be followed by another and still by another. The more successful he becomes from the worldly point of view, the greater deterioration we observe in his character. He has achieved perfect mastery in dissimulation. He says to Banquo that he is holding a solemn supper at night and requests him to be present at it. At the same time he incites two murderers to murder Banquo and his son, Fleance, on their way to his castle at night.

ACT III : SCENE II

(1) Since the fainting of Lady Macbeth in the discovery scene, Macbeth has ceased to talk to her about his mental unrest. However, he cannot refrain from seeking Lady Macbeth's sympathy. In this scene, we find him talking about "scorpions" in his mind and about Banquo and Fleance who are still alive. No doubt he is

tormented by evil thoughts and has lost his peace of mind ; but Lady Macbeth has also lost her peace of mind. In lines 4 and 5 of this scene, she says that nothing is gained, all is lost, in cases in which they have obtained the object of their wishes, but have not at the same time attained peace of mind. *She conceals her mental unrest in his presence and tries to strengthen him.* She advises him to sleek over his rugged looks and be bright and jovial among his guests that night.

(2) In the words of Cunningham, "*This scene is the prelude to the murder of Banquo just as the last scene of Act I. is the prelude to the murder of Duncan.* The position of the protagonists, however, is reversed ; Macbeth, and not Lady Macbeth, is the moving spirit in the new tragedy, while Lady Macbeth is merely acquiescent. It may be that he detects in her an element of weakness and wishes to spare her the grim details of the murder."

ACT III : SCENE III

(1) *The crisis of the play* occurs in this scene. Macbeth is not satisfied with the attainment of the crown. He brings about the murder of Banquo.

(2) *This final success of Macbeth proves to be his ruin in the long run.* From this point onwards his fortune declines. Everything goes against him. People's suspicions about him are confirmed. He succeeds in murdering Banquo but fails in averting the prophecy about Banquo's descendants, because of the flight of Flèance.

(3) Shakespeare introduces Banquo's murder on the stage because he knows that the third murderer was Macbeth himself. He could not entrust this secret of murdering Banquo and Fleance to any other nor could he neglect seeing himself the execution of this deed.

ACT III : SCENE IV

(The Banquet-Scene)

(1) Macbeth has increased the torture of his mind by a fresh murder. The knowledge of the escape of Fleance and the prediction of the Witches that the descendants

of Banquo will become kings, add to his fears. *We notice a great degeneration of his mental powers.* In the dagger-scene, he quickly resumed courage after seeing a blood-stained dagger leading him to Duncan's chamber, but in this scene his mind is completely unhinged and Lady Macbeth's attempt's to bring him to his normal condition, fail. However, she succeeds in not letting him betray himself. She appears to be exhausted in making these attempts and that is why on the reappearance of the ghost she breaks up the meeting on the plea that her husband is accustomed to fall into such fits. This is the last time we see her together with Macbeth.

(2) Macbeth is worried on account of Macduff's absence from the banquet. He will go to see the weird sisters on the next day. He is bent to know, by the worst means, the worst. He has stepped in so far in the stream of blood that to return would be as great labour for him as to go over to the other bank. *He decides to do things in future as soon as he thinks of them.* Action should follow conception.

(3) *The Ghost of Banquo* enters the banquet-hall and sits in Macbeth's place. Macbeth loses self-control. The ghost is seen by no one except Macbeth. It is a mere hallucination like the dagger seen by Macbeth in the dagger scene. It disappears as soon as he musters courage to say, on its first appearance, "Why, what care I ?"! and, on its second appearance, "Hence horrible shadow ! Unreal mockery, hence !"

ACT III : SCENE V

The scene is regarded by some critics as 'un-Shakespearean.' Hecate, a classical goddess, has been made to preside over the Scottish Witches. But we must not lose sight of the fact that a great interest was evinced by the Elizabethans in classical learning, and Latin and Greek books were translated freely into English. Hence the introduction is in keeping with the spirit of the Elizabethan Age. Moreover, Shakespeare's second interview with the Witches is more elaborate than the first. The Witches have to perform a much more tedious task than before.

Hence the introduction of Hecate who was considered to be the goddess of the black arts by the Elizabethans.

According to Fleay, in Hecate's part there is not a line "that is not in Middleton's worst style ; her metre is a jumble of tens and eights (iambac, not trochaic like Shakespeare's short lines)...and what is of most importance, she is not of the least use in the play in any way."

SCENE VI

This scene is a side-scene like scene iv. of Act II. The cautious and ironical speech of Lennox reveals that the murder of Banquo will bring about the fall of Macbeth. This murder has again aroused the suspicions of the lords about Macbeth's murder of Duncan. The lords and the public have turned against Macbeth. Macduff has fled to England to join Malcolm and gets help from 'the most pious Edward' to liberate their 'suffering country' from the accursed rule of the tyrant.

The scene also serves to bridge the interval between the last appearance of the Witches and Macbeth's promise to meet them.

ACT IV : SCENE I

(1) The first 47 lines of this scene describe *the rites of witchcraft*. This description serves to keep up the interest of the audience in the course of the action.

(2) The ingredients of the Witches' cauldron consist of things which are poisonous or hateful. While voicing the sentiments of the Elizabethan audience about Witches and witchcraft, Shakespeare also excites their *hatred for black art*.

(3) *The appearance of Witches is prophetic of Macbeth's ruin*. By evil suggestions and ambiguous expressions, they produce a sense of "security" in Macbeth and precipitate his fall. On hearing about Macduff's flight to England, he decides that from that moment the first-ling' of his heart shall be the firstlings of his hand. He thinks of committing more crimes and with greater haste than before. Action shall accompany thought. He will

surprise the castle of Macduff, seize upon Fife and give to the edge of the sword his wife, his babes and all those persons who carry on his line of descent.

(4) Shakespeare pays a *tribute to King James* by showing his knowledge of the Witches and witchcraft and by alluding in the expression, "twofold balls and treble sceptres," to the union of England and Scotland, and their conjunction with Ireland under King James I.

ACT IV : SCENE II

Some critics consider this scene to be unnecessary ; but it appears to be absolutely necessary because it serves many purposes.

(1) To begin with, it indicates *Macbeth's deterioration into utter savagery* by the purposeless murder of Macduff's wife, his son and his relatives and servants. This wild tyranny of Macbeth serves to alienate still more our sympathy for him. This devilish cruelty of Macbeth justifies Macduff in wreaking vengeance from him by slaughtering him at the end of the play.

(2) This scene presents the calm atmosphere of home life as *a contrast* to the atmosphere of awe and terror prevailing throughout the play. The innocent prattle of the child with his mother heightens the *pathos* and is preparatory for the deep tragedy of wild slaughter of the child, his mother and other persons found in Macduff's castle.

(3) *Shakespeare deviate from Holinshed's account* in which Macduff is shown to fly away from Scotland on account of fear. Shakespeare makes him leave Scotland with the patriotic motive of inducing Malcolm to invade Scotland to liberate it from the cruel hands of Macbeth. According to Holinshed's account, Macbeth goes himself to besiege Macduff's castle and causes the wife and children of Macduff and all others whom he finds in his castle to be slain, but Shakespeare makes him employ hired ruffians to do these vile deeds.

ACT IV : SCENET III

(The Malcolm-Macduff Scene)

(1) This scene marks the pause before the storm. The only thing that remains is the avengement. To bring it about suddenly would violate probability. This scene supplies time to the public and the lords of Scotland to rebel against Macbeth. It supplies the period during which storm-clouds gather. It has been designed by Shakespeare to create this *time-illusion*. Hence the scene is not "unnecessary."

(2) *The dialogue between Malcolm and Macduff* is dull. Malcolm is right in suspecting Macduff but the device employed by him is almost absurd.

(3) *The scene also indicates the quarter from which vengeance is to come upon Macbeth.* It shows how his enemies are joining together against him. Malcolm is joined by Macduff whom patriotic feelings have prompted to fly to England. Later on. Ross brings him the news of the murder of his wife, children and dependants. This private wrong done to him by Macbeth makes him a fit instrument of the nemesis that is to befall Macbeth.

(4) The mention of the King's gift of curing the disease called *the King's evil* provides the audience with a *contrast* between the peaceful condition of England and the most distracted condition of Scotland. This contrast serves as a *relief*. Incidentally the passage containing this account of King Edward's gift of curing the King's evil by "touching" is another (cf. IV. i. 120. 121) compliment to king James I, who, on his accession to the English throne, had continued the practice of touching for the King's evil.

ACT V : SCENE I

(The Sleep-Walking Scene)

(1) This scene reveals that *retribution has started its work* and Lady Macbeth is the first to suffer for her evil deed. She had assumed the mask of cruelty in order to

strengthen her husband and to see him crowned as King of Scotland; but now she has completely broken down. Her evil deed has recoiled on her. She has completely lost her balance of mind and pours out her soul in her delirium.

(2) *In her delirium she recollects the past deeds and speaks them out in a disjointed manner.* She would not have expressed them for all the wealth of the world, while she was in her senses. She tries to withhold Macbeth from betraying himself. Her feminine nature revolts against the foulness of her deed. She expressess her fear about the darkness of hell.

(3) *Prose* has been used in this scene by Shakespeare to express the disjointed utterance of Lady Macbeth's talk while she is walking in sleep. Her speeches here are nothing but a jumble of disjointed ideas. They reveal her extreme mental disturbance which medical art cannot cure. Her prose is poetic prose, while that employed by the doctor and the gentlewoman is of a much lower standard.

ACT V : SCENE II

This scene brings before the audience the rebellious thanes who have deserted Macbeth. They are assembling their forces to join Malcolm and Macduff. It also shows their firm determination to purge their country of the tyrant at any cost.

ACT V : SCENE III

(1) This scene presents *a contrast* with the previous one. The restlessness of Macbeth is contrasted with the cool determination of his enemies, the desertion and hatred of Macbeth's subjects with the loyalty and fidelity of Malcolm's followers, and the rapid changes in Macbeth's mind with the definite aim that Malcolm and the Scottish lords have in their mind.

(2) This scene also shows us very cleary *the distracted condition of Macbeth's mind.* In the first ten lines of the

scene, Macbeth appears to have great confidence in the prophecies of the Witches. He asserts that he cannot faint with fear till Birnam wood moves to Dunsinane; and no man that is born of woman shall have power upon him. In lines 19—28, we find that he 'loses heart' and says that his way of life is fallen into the sear, the yellow leaf. But as a born soldier he musters strength again and 'determines' to fight till from his bones flesh be hacked. A little later this determination gives way to 'irresolution' and we find him asking the doctor to find his land's disease and purge it to a sound and pristine health. He is seen putting on his armour and then taking it off. This constant alternation of hope and fear, determination and despair, and transition from violent language to philosophic moralizing indicate the internal conflict goinging on in the mind of the hero.

ACT V : SCENE IV

Malcolm's order that every soldier should hew down for himself a bough to bear it before him in order to conceal the numbers of their host and make discovery err in report of them, reveals how Macbeth has been betrayed by the prophecies of the Witches "in deepest consequence".

ACT V : SCENE V

Hearing that the enemy forces are marching towards Dunsinane, Macbeth orders that the banners should be hoisted on the outer walls of the castle. Just then he hears the cries lamenting the death of Lady Macbeth. A messenger brings the news that Birnam wood is moving to Dunsinane. In great despondency, Macbeth decides to die with harness on his back.

Coleridge makes the following remarks about this scene "Alas for Macbeth! Now all is inward with him; he has no more prudential perspective reasonings. His wife, the only being who could have had any seat in his affection, dies; he puts on despondency, the final heart-armour of the wretched, and would fain think everything

shadowy and unsubstantial, as indeed all things are to those who cannot regard them as symbols of goodness.

ACT V: SCENE VI

This short scene shows how the army under Malcolm is to fight the battle. He apportions the task of leading the first battle to Siward and his son. He and Macduff shall take upon them what else remains to be done, according to the plan of battle.

ACT V: SCENE VII

In spite of the fact that Macbeth has been deceived by the equivocation of the Witches regarding the moving of Birnam wood, he clings to his faith in their other prophecy that none born of woman can harm him. This belief of his is strengthened by his easy success in killing young Siward. He has become desperate now.

Macduff is burning with the passion for taking revenge and is searching Macbeth to fight against him.

ACT V: SCENE VIII

The scene presents a *contrast* between the death of Macbeth and young Siward. The former dies accursed, while the latter dies like 'God's soldier.' Macbeth dies fighting desperately, because he cannot bear to yield and kiss the ground before young Malcolm's feet.

At the end of the play, we feel *pity* for Macbeth. It is because a man of great promise and possibilities has brought about his ruin by giving way to "vaulting ambition."

Macbeth meets his death at the hands of Macduff to whom he had done great wrong by murdering his wife, children and dependants, without any cause.

PART V

CRITICISM ON 'ASIDES' AND 'SOLILOQUIES'

CRITICISM ON 'ASIDES' AND 'SOLILOQUIES'

[**Note.**—I give here, only *generl criticism* on. 'Asides' and 'Soliloquies.' As regards their *explanation* the reader is advised to refer to Part II, ('A complete Paraphrase of Macbeth) and Part III ('Notes and Explanations').

Let the reader know at the very outset that an 'Aside' or a 'Soliloquy' gives us a true picture of the real character of the person who speaks it out. The speaker knows that he is speaking to himself and none else is hearing him. It is, therefore, in an Aside or a Soliloquy that a *dramatis persona* reveals his real self, gives expression to his plans and plots, and talks about those hidden secrets of his heart which he would never divulge to others even if he were offered all the worldly wealth. Here it is that he does not simulate and dissimulate in the least, but speaks out his mind freely. In addition to the information derived by the reader about the character of a certain person in the play, from his speeches or those of others made here and there, the 'Asides' and the 'Soliloquies' are the best means of knowing the real nature and character of the person who speaks them out.

ASIDES

1. "What, can the devil speak true ?"

(I. iii. 107.)

Context. In Act I., scene iii., (line 107), the Witches vanish after making predictions to Macbeth and Banquo. Just then Ross and Angus meet them. Angus tells

Macbeth that they have been sent by the King to pay him his thanks and confer on him the title of the Thane of Cawdor. On finding that the second prophecy of the Witches has been fulfilled just after they had made the predictions and vanished, Banquo says to himself : '*What, can the devil speak true* ?'

Criticism. This 'Aside' show that Banquo, who had no belief in the veracity of the Witches' predictions, is surprised to find that one of the predictions made by them has come to be true and that, too, so soon.

2. 'Glamis, and thane of Cawdor !
The greatest is behind.'

(I. iii. 116—117)

Context. These lines are spoken by Macbeth to himself in Act I., scene iii., (lines 116—117), after Ross and Angus convey to him the news that the King had conferred on him the title of the thane of Cawdor.

Criticism. Macbeth says to himself that he has got the titles of the Thane of Glamis and the Thane of Cawdor just after the Witches have made the prophecies. Two of the prophecies made by the Witches have been fulfilled. Only the greatest prophecy about his becoming the King of Scotland remains to be fulfilled Ambitious as he is, naturally thinks that when two of the prophecies have been fulfilled so soon, the third will also be fulfilled, and he will become the King of Scotland.

3. 'Two truths are told
As happy prologues to the swelling act
Of the imperial theme.'

(I. iii. 127—129).

Context. In Act I, scene iii., (lines 127--129), the Witches meet Macbeth and Banquo on a heath near Forres. Just after they vanish, Ross and Angus arrive to confer on Macbeth the title of the Thane of Cawdor. Hearing this news Macbeth is startled and begins to speak to himself in 'Asides.'

Analysis. In this 'Aside' Macbeth says to himself that two prophecies of the Witches about his being the thane

of Glamis and the Thane of Cawdor have come to be true. They are happy preludes to the grand act of the royal topic. i.e., when the first two prophecies have come to be true, the third one about the grand theme of 'his becoming the King of Scotland' will also come to be true.

Criticism. This 'Aside' indicates that the prophecies of the Witches raise guilty thoughts in Macbeth's mind and that he talks in a roundabout manner about the subject he dare not speak out even to himself. Macbeth compares his own life to a drama of which the subject is the imperial theme and he considers the first two prophecies of the Witches as the happy prologues of this drama. Just as the prologues of a drama introduce it to the audience and lead up to its main theme, in the same way the fulfilment of the first two prophecies will lead to the fulfilment of the third about his becoming the King hereafter.

4. **(Important)**

> **This supernatural soliciting,**
> **Cannot be ill; cannot be good ; if ill,**
> ....
> **But what is not**

(I. iii. 130—142)

Context. Finding that two of the three prophecies made by the Witches are fulfilled immediately after they are made, Macbeth in Act I., Scene iii (ll, 130-142) asks Banquo if he does not hope his children to be kings when the Witches who gave the thane of Cawdor to him promised no less to them. Banquo evades the answer and says that if he (Macbeth) carries to its natural conclusion his trust in the Witches, there may yet be kindled within him (Macbeth) a hope of obtaining the crown. Banquo also tells Macbeth that it often happens that the Witches tell them truths in small matters in order to deceive them in matters of vital importance. Hearing this Macbeth begins to speak to himself.

Analysis. Macbeth says to himself that this super-

natural incitement cannot be evil. Had it been evil, it would not have, by setting out with a truth, give him a pledge of his attaining all that was predicted. He is already the Thane of Cawdor. And yet it cannot be good for it calls up to his mind the gory image of murder which causes his hair to stand on end and make his steadily beating heart throb against his ribs. The thought of murder gives rise to such a crowd of horrible fancies in his mind that his power to act is paralysed and nothing seems to exit actually, except what exists in his imagination.

Criticism. This 'Aside' brings out the main quality of Macbeth's character. *i.e., his imaginativeness.* It makes him liable to the influence of superstition. The Witches, as Shakespeare depicts them, only predict future events but do not compel any one to commit any deed. Macbeth is, therefore, free to act as he likes. He may act on their predictions or he may not.

Here we find the difference between Macbeth and Banquo. Macbeth, who has a guilty conscience, begins to dally with the thought of murdering Duncan—a thought which already existed in his mind and about which he had perhaps talked to Lady Macbeth even before the play began. On the other hand, Banquo, who has no guilty thoughts in his mind remains unmoved.

According to Coleridge, "Every word of this soliloquy shows the early birth-date of his guilt. He is all powerful, without strength; he wishes the end, but is irresolute as to the means; conscience distinctly warns him, and he lulls it imperfectly.' Macbeth is brave in the face of actual dangers, but is unnerved by the terrors that rise in his imagination.

5. **If chance will have me King, why,**
Chance may crown me,
Without my stir.

(I. iii. 144—146).

Context. This 'Aside' occurs in Act I., scene iii. (ll. 144—146). After the Witches have made prophecies and vanished, Ross and Angus meet Macbeth and Banquo and tell Macbeth that the King confers on him the title of the Thane of Cawdor. While talking to Banquo, Ross and Angus, he speaks his mind in 'Asides.' This 'Asides' is spoken by Macbeth just after the first important 'Aside' which he begins by saying: 'This supernatural soliciting cannot be ill; cannot be good.' (I, iii. 130)

Criticism. Throughout the play we find that palpable dangers do not frighten Macbeth, but only imaginary dangers frighten him. Whenever his imagination is stirred, he no longer remains a man of action. Now that his imagination has been stirred, he does not think of achieving the kingship by doing any bold and daring deed. He thinks of getting it as a gift to be conferred on him by 'chance,' *i.e.*, without any effort on his own part.

6. **Come what come may.**
Time and the hour runs through the roughest day.
(I. iii 146—147)

Context. This 'Aside' is the last aside that Macbeth speaks after the Witches have vanished in Act I., scene iii. (l. 146) and after Ross and Angus have brought news to him that the King has conferred on him the title of the Thane of Cawdor.

Criticism. Macbeth thinks that, under the circumstances, the most unpleasant day will come to an end and will bring, early or late, the appointed hour. He may have to face difficulties in achieving the kingship of Scotland, but he is sure to achieve it. Now that two of the prophecies of the Witches have been fulfilled, he thinks that the third prophecy about his becoming the 'King hereafter' will also be fulfilled, whatever may happen.

Macbeth's meeting with the Witches and the fulfil-

ment of a part of the prophecies made by them strengthens his faith in the veracity of their predictions.

7. The Prince of Cumberland ! that is a step

..

Which the eye fears, when it is done, to see.

(I. v. 48-53)

Context. In Act I., scene iv. (ll. 48-53). Duncan declares Malcolm to be the heir-apparent and bestows on him the title of the Prince of Cumberland. He further announces his desire to go to Macbeth's castle at Inverness and stay there as his guest. Hearing this, Macbeth speaks out his mind to himself in this 'Aside.'

Analysis. (*a*) Malcolm has been nominated by Duncan as his successor to the throne. This nomination is an obstacle against which Macbeth will stumble and fall down, or he will overcome it. (*b*) Macbeth will not agree to this nomination. He will murder Duncan and seize the throne himself. (c) Though it is day, yet Macbeth imagines it to be night. So he addresses the stars to hide themselves so that light may not see his black desires and his eye may not see his hand carrying them out. (*d*) In spite of this, let the blackest deed which the eye is afraid of seeing when it is done, be done by him.

Criticism. The double announcement made by Duncan, *i.e.* the nomination of Malcolm as his successor and his decision to stay as a guest at Macbeth's castle or Inverness, supply Macbeth with the motive and occasion for the murder of Duncan. The nomination of Malcolm as heir apparent convinces Macbeth that he has no chance to become the King of Scotland until he overleaps the obstacle created by this nomination. Instead of waiting for an opportunity to murder Duncan, he will avail himself of the opportunity brought to him by Duncan's announcement that he will stay with him (Macbeth) as his guest. He will no longer leave it to 'chance' to crown him, but will murder Duncan that very night and seize the throne of Scotland.

8. **(Important)**

> **Time, thou anticipatest my dread exploits :**
> **The flighty purpose never is o'ertook**
> **Unless the deed go with it......**
> ... ...
> **But no more sights.**

(IV. i. 144-155)

Context. This 'Aside' is spoken by Macbeth at the end of Act IV.; scene i. (Il. 144-155). This time the Witches do not seek him but he seeks them. When the Witches and the Apparitions vanish, after answering his questions and presenting him a dumb show of eight kings, Lennox meets him and conveys to him the news that Macduff has fled to England. Hearing this news, he speaks out his mind in this 'Aside.'

Analysis. (*a*) Time has prevented Macbeth's dreadful exploits. (*b*) The fleeting purpose is overtaken only when the deed goes with it. In future, his action shall accompany his thought. He will put his idea into practice as soon as it comes to his mind. (*c*) Even now he will surprise the castle of Macduff and murder his wife, his children and all his kith and kin. He will not indulge in idle talk but will put his idea into action before his excitement is over. (*d*) He renounces all further dealing with the Witches and the Apparitions.

Criticism. Macbeth realizes that Macduff has fled away to England because of his (Macbeth's) sluggishness. He resolves that, in future, he will not lose time in carrying out any plan of his. Had he himself killed Macduff, he would not have fled away. He should not have sent a messenger to him. He blames himself for this mistake and decides that, in future, resolution and action must go hand in hand.

The news of Macduff's flight to England exasperates him. He has failed to understand the equivocations of the witches and their masters. He becomes more 'bold and bloody.' He decides to seize upon Fife and murder

Macduff's wife, children and all those who carry on his line of descent. He will commit these murders immediately. His meeting with the Witches leads to a very rapid deterioration of his character.

SOLILOQUIES

I. (Important)

Glamis thou art, and Cawdor; and shalt be

... ...

To have thee crowned withal.

(I. v. 13-28)

Context. This soliloquy is taken from Act I., scene v. (ll. 13—28). Lady Macbeth speaks it out after reading the letter sent to her by Macbeth. In this letter, Macbeth tells her that the Witches met him in the day of success, and just after they vanished, messengers came from the King and all-hailed him as the 'Thane of Cawdor,' by which title the Witches had greeted him and had also hailed him as the future king.

Analysis. Lady Macbeth says to herself: (a) Macbeth has become the thane of Glamis and the thane of Cawdor. He is sure to become the King of Scotland as predicted by the Witches. (b) He is too mild to catch the nearest way to the throne. (c) He is ambitious but he lacks the evil qualities that are needed to realise it. He will like to achieve kingship by innocent means and will not commit murder to achieve it. (a) He should come hastily to her so that she may pour her spirits in his ear and drive away scruples and fears which may keep him back from gaining the crown.

Criticism. No other person except Lady Macbeth can understand Macbeth's character thoroughly. She says that Macbeth is too *full of the milk of human kindness* to catch the nearest way to achieve kingship. She thinks that he lacks *that unscrupulous resolution without which high ambition cannot be realised.* Either she fails to know him thoroughly, for nowhere in the whole of the play we find that he has too much of the milk of human

kindness in him, or she is speaking out this soliloquy in an excited mental state produced by the contents of Macbeth's letter, just read by her. Under all circumstances she has failed to realise *his extreme imaginativeness and the effect that murder will produce on his temperament.*

If this soliloquy gives us some insight into Macbeth's character, it also reveals some traits of Lady Macbeth's character. The very first line, 'and *shalt be* what thou art promised' indicates the *firm determination* of Lady Macbeth. She wishes Macbeth to come home hastily so that she may pour her spirits in her ear, and incite him to get the throne by murdering Duncan. She is confident of the power *that her valorous tongue* wields on him. She is *ambitious* like Macbeth, but while Macbeth is ambitious for his own self, she is ambitious for his sake. His ambition is selfish while hers is selfless. She wishes that he may become the king of Scotland even if he were to murder Duncan in achieving kingship.

2. **(Important)**

The raven himself is hoarse

... ...

To cry "Hold, hold !"

(I. v. 36-52).

Context. This soliloquy occurs in Act I., scene v. (ll. 36-52). Lady Macbeth receives a letter from her husband. After reading it, she speaks out the soliloquy beginning with "Glamis thou art, and Cawdor!" Just then a messenger enters and conveys to her the tidings that the king comes to her castle at night. She asks the servants to attend on him. The messenger goes out and speaks out this soliloquy.

Analysis. (*a*) The messenger who announces the fatal visit of Duncan is hoarse like a raven, (*b*) Lady Macbeth invokes the evil spirits that wait upon deadly thoughts to make her thoroughly masculine in her purposes and their execution to fill her with dreadful cruelty from the

crown to the toe, and to thicken her blood so that the passage to duty may be stopped and she may herself be able to murder Duncan. (*c*) She asks the ministers of murder to come to her woman's breast and change her milk into gall so that every womanly feeling in her may be changed into bitter cruelty. (*d*) She invites the thick night to come after putting on a cloak of the darkest smoke of hell so that her keen knife may not see the wound it makes nor heaven may see through the dark cloak to cry out to her to withhold her hand from murder.

Criticism. On hearing that Duncan is coming to her castle as a guest for the night, Lady Macbeth at once thinks of murdering him her self, though afterwards she makes him commit the murder. She invokes the evil spirits, ministers of murder and thick night to come and help her in carrying out her purpose. She thinks of murdering Duncan only for the sake of her husband. She puts a great strain on her will ; and, being unable to bear it, she loses her mental equilibrium in the long run, walks in sleep and ultimately commits suicide.

3. (**Most Important**)

If it were done when 'tis done, than 'twere well

... ...

And falls on the other.

(I. vii. 1-28).

Context. This soliloquy is taken from the beginning of scene vii. of Act I. (ll. 1-28). While Duncan is taking his supper at Macbeth's castle, Macbeth leaves the hall of feasting to ponder over the risks and consequences of the murder he is contemplating. It is then that he speaks out this soliloquy.

Analysis. (*a*) If the dead were finished when it were executed, it were well if it were done quickly. If the deed brought no consequences in its wake and ended when it were done, we would be willing to risk the future world, and what might await us there. (*b*) But in such cases judgment on our deeds awaits us in this world. By

doing such deeds as I am going to do, we teach others to do what we have done, and are punished by the example set by us. This fair justice administers the cup of poison to the person who administers it to some other. (c) I am doubly bound in honour to look after his safety under my roof. First, I am his kinsman and subject : and as such I should not murder him. Then I am his host ; and as such I should shut the door against his murderer and not bear the knife myself. Besides, Duncan has discharged the duties of kingship so meekly that his virtues will cry against the terrible sin of his murder. Even pity and heavenly angels shall proclaim the deed in every eye and raise in it tears that shall drown the wind. (*d*) Nothing but ambition that is apt to overreach itself, excites me to do this terrible deed.

Criticism. This famous soliloquy of Macbeth "shows his full consciousness of his own guilt." He stands hesitating with misgivings resembling those of Hamlet. He is afraid of the immediate consequences of murder. But for such a fear, he would have done the deed and not cared for the punishment to be inflicted on him by God in the next world. Such a vile deed recoils on its doer. His kinship with Duncan, his being Duncan's loyal subject, and his being a host deter him from bearing the knife against him. Besides, Duncan's meekness and good qualities will proclaim against the murder. Nothing but his vaulting ambition excites him to do the deed.

According to Bradley what holds Macbeth back from committing the murder is "the hideous vileness of the deed." In the words of Moulton, "If Macbeth's soliloquy be searched through and through, not a single thought would be found to suggest that he is regarding the deep consideration of sin and retribution in any other light than that of immediate practical consequences......so Macbeth's self-examination on topics of sin and retribution, and circumstances specially calculated to rouse compunction, results in thoughts not more noble than these—that *murder is a game which two parties can play at*

that *heartlessness has the effect of drawing general attention, that ambition is apt to defeat its own object.*"

4. (Important)

Is this a dagger which I see before me,

..

That summons thee to heaven or to hell.

(II i. 33—64)

Context. This famous soliloquy of Macbeth occurs in Act I., scene i. (II. 33—64). Banquo and Fleance meet him. Banquo tells him that he dreamt last night of the three weird sisters. They decide to talk about that business when they can find an hour's leisure. Then Banquo and Fleance go away. Macbeth sends his servant to Lady Macbeth to inform her that he should ring the bell when his drink is ready. Just when the servant goes out, Macbeth speaks out this soliloquy.

Analysis. (*a*) Macbeth sees a dagger in the air. It is pointing towards Duncan's chamber and its handle is towards him. He doubts its existence. (*b*) He tries to clutch it, but fails to grasp it. In spite of this, he sees it still. (*c*) He addresses it and asks if it is a tangible dagger or only a false creation of his excited brain. (*d*) Either his eyes are right in seeing it and telling him that the dagger is real or his senses (especially the sense of touch) are right in telling him that it is not real. (*e*) He sees on its blade and handle gouts of blood which were not there before. (*f*) He concludes that it is not real and the bloody business makes him see it. (*g*) The time is appropriate for murder. Half of the world appears to be dead on account of deep slumber : wicked dreams tempt to evil the sleeper on his curtained bed ; Witches perform their rites to Hecate with those offerings that she loves and spectre-like murderer, aroused by the howling of the wolf, moves towards his victim with stealthy steps like those of Sextus Tarquinius who went to the bed of Lucretia to commit rape. (*h*) Let the earth not hear his steps. (*i*) He will no long r talk about the *deed* but he will do it without delay. (*j*) He hears the ringing of a

bell which is rung by Lady Macbeth, informing him that the time for Duncan's murder has arrived and he must go to this chamber to commit it. (*k*) He goes to commit the deed.

Criticism. The dagger is a *hallucination* for it is visible to Macbeth alone and is not visible to the spectators. The dagger does not frighten him. On the other hand, it attracts him and he tries to grasp it. He is uncertain as to whether it is a real dagger that can be felt as well as seen or it is an imaginary one created by his excited brain. He is right in saying that there is no such thing, and it is the bloody business that creates this vision before him. It *leads him* along the way that he was going. Soon afterwards he sees spots of blood on its handle and blade. He thus proceeds from an uncertainty to the particularisation of details. *The time* is most appropriate for murder. He decides to give up philosophizing over the bloody business, makes a *firm resolution* to commit the deed, and wishes the earth not to hear the sound of his footsteps.

5. **Thou hast it now : king, Cawdor, Glamis, all**

....

And set me up in hope ? But hush ; no more.

(III. i. 1—10)

Context. This soliloquy occurs in the beginning of scene i. of Act III. (II. 1-10). The prophecies of the Witches in the case of Macbeth have been fulfilled ; so Banquo sees no reason why their prophecy about his sons should not be fulfilled.

Analysis. (*a*) Macbeth has got everything that the Witches promised him. He has become the thane of Glamis, the thane of Cawdor and the 'king hereafter.' (*b*) Banquo fears that Macbeth played most foully for achieving all this success. (*c*) The Witches predicted that Macbeth's descendants would not be the Kings of Scotland but Banquo's would be the kings of Scotland. (*d*) Judging by the fact that the Witches' prophecies have come to be true in Macbeth's case, they may come

to be true in Banquo's case as well. (*e*) Banquo hears the trumpets announcing the entrance of the King and Queen and stops saliloquizing.

Criticism. Bradley says that Banquo has after all yielded to evil. The Witches and his ambition have conquered him. He alone of the lords knew of the prophecies, but he said nothing of them. He has acquiesced in Macbeth's succession, and in the official theory that Duncan's sons had suborned the chamberlains to murder him. Doubtless, unlike Macduff, he was present at Scone to see the new king invested. He has, not formally but in effect, 'cloven to Macbeth's consent'; he is knit to him by 'a most indissoluble tie'; he is to be the 'chief guest' at the night's supper. And this solilioquy of his tells us why.

The 'hush ! no more' that comes at its end is not the dismissal of 'cursed thoughts' : it only means that he hears the trumpets announcing the entrance of the King and Queen.

6. **(Important)**

> **To be thus is nothing ;**
>
> ....
>
> **And champion me to the utterance ! Who's there ?**
>
> (III. i. 48—72)

Context. This soliloquy occurs in Act III, scene i., (II. 48—72). Banquo and Macbeth meet each other and Macbeth invites Banquo to a feast at night. Banquo is riding that afternoon but promises to come to the feast. Macbeth elicits very clearly from him that Fleance is accompanying him. Then Macbeth bids farewell to Banquo. After Banquo's departure Macbeth asks every man to be the master of his time ; and says that he will be alone till supper time. Till then he bids them good-bye. All go away. Only Macbeth and an attendant are left. He sends the attendant to call the persons who had come to see Macbeth. Now that Macbeth is left alone, he speaks out this soliloquy.

Analysis. (*a*) To be crowned is nothing but to reign in safety is something. (*b*) Macbeth is afraid of Banquo who possesses a noble nature, dauntless temper of the mind and prudence under him, Macbeth's Genius is rebuked as Mark Antony's was by Caesar. (*c*) Banquo scolded the sisters when they called Macbeth king. He bade them speak to him; and they hailed him as father to a line of kings. On Macbeth's head they placed a crown that was not to descend to his posterity. Macbeth thinks that he murdered Duncan for Banquo and lost his peace of mind for Banquo's issues. (*d*) Macbeth will not bear to see it happen. He invites Fate to challenge him to fight to the death.

Criticism. Macbeth murdered Duncan in order to become king; but now that he is king, he finds that to be king is nothing unless he feels safe as king. He is not safe so long as Banquo is alive. In order to reign with peace of mind and without any fear of being ousted from the throne he must do away with Banquo.

After committing the murder of Duncan, Macbeth's character deteriorates very rapidly. As according to the prophecies of the Witches, Banquo descendants will be the kings of Scotland, so Macbeth thinks of averting the fulfilment of their prophecies by murdering Banquo and Fleance.

7. **Naught's had, all's spent,**

....

Then by destruction dwell in doubtful joy.
(III. ii, 4-7).

Context. This soliloquy occurs in the beginning of Act III., scene i., (II. 4-7). Lady Macbeth asks a servant if Banquo has left the court (the palace). He tells her that he has, but will return at night. She asks him to go to the king and tell him that she would like to speak a few words with him when he is at leisure. The servant goes out, and she speaks out this soliloquy.

Analysis. (*a*) Nothing is gained, all is lost in cases in which we have obtained the object of our wishes, but have not attained peace of mind. (*b*) It is safer to be the victim whom we destroy than to live in a state of suspense by murdering others.

Criticism. Lady Macbeth realizes the futility of murdering Duncan. It was she who said, "This night's great business shall give solely sovereign sway and masterdom to all our nights and days to come". But after the murder has been committed and Macbeth has become king, both Macbeth and Lady Macbeth have lost their 'content' or peace of mind. She likes now to be with the dead than to live in a state of suspense by murdering others.

8. (**Important**)

Seyton! I am sick at heart.

....,

Which the poor heart would fain deny, and dare not.

(V. iii. 19-28)

Context. This soliloquy occurs in Act V. scene iii. (ll. 19-28). Macbeth has fortified himself in his castle in Dunsinane. A servant comes to him and announces that ten thousand English soldiers are marching towards Dunsinane. Macbeth asks him to go away from his presence. Then he thinks of putting on his armour and calls Seyton a number of times. Till Seyton comes, he speaks out this passage to himself.

Analysis. (*a*) Macbeth is sick at heart. (*b*) This attack by the forces of the enemy will bring comfort to the rest of his days (in case he gains a victory over them), or it will remove him from the throne, once for all. (*c*) He has lived long enough and the course of his life has reached its downward point. (*d*) Honour, love, obedience and troops of friends will not accompany him in old age. In their stead, he will get deep curses, lip-service and hollow praises spoken by insincere persons.

Criticism. This soliloquy reveals **Macbeth's utter** dejection and hopelessness on hearing that **his soldiers and** lords are deserting him and the English army **is approaching** Dunsinane. He loses heart and decides to fight **against** the enemy to win a victory and secure his **kingship or be** unseated from the throne.

9. **I have almost forgot the taste of fears :**

....

Cannot once start me.

(V. v. 9-15)

Context. This solilquy is taken from Act V. scene v. (ll. 9-15). Macbeth decides to hoist the flags on the outward walls of the castle. Just then he hears a **cry** of women within. Seyton, who was with him, goes **out** to find why women are crying. In his absence **Macbeth** speaks out this passage.

Analysis. (*a*) Macbeth has almost forgotten the **taste** of fears. (*b*) There was a time when every noise **appalled** him and his hair rose and stood on end as if life **were in** it. (*c*) He has committed so many murders **that horrors,** familiar to his slaughterous thoughts, cannot **startle him** now.

Criticism. Repetition of guilt has hardened **Macbeth's** thoughts and seared his conscience. He is no **longer startled** by fears and terrors.

10. **She should have died hereafter ;**

....

Signifying nothing.

(V. v. 17-28)

Context. This soliloquy occurs in Act V., scene **v.,** (ll. 17-28). Macbeth is in his castle at Dunsinane. **On** hearing a cry of women within, Seyton goes out and **returns** with the news that the queen is dead. Hearing **this,** Macbeth speaks out this passage.

Analysis. (*a*) Lady Macbeth's death happens **at an** inopportune time. (*b*) Sooner or later the time would **have** come for such an announcement. (*c*) One tomorrow **after**

another creeps on slowly and unregarded, till the last word is reached and the Book of Time closed. Each day that has gone by has led our miserable mortals to the dust of the grave. (*d*) Begone, O flickering spark of life ! (*e*) Man's life is as unsubstantial as a passing shadow. Man walks about with the pompous fussiness of an actor on the stage, passes away from the sight of the spectators and is heard no more. (*f*) Man's life, again, is as the noisy speech of an idiot full of sound and violent passion, but absolutely devoid of significance.

Criticism. It is often said that this passage is a callous outburst of Macbeth on the partner of his glory. But I do not agree with those who conclude from this passage that Macbeth has lost his love for his wife. It only intimates the feeling within him that his own death is near. She could survive his death ; and his own "hour upon the stage" has almost come to an end. She might have awaited his departure from the stage of this world.

Macbeth is speaking from his life's experience. He has been a poor player that strutted and fretted on the stage and is now about to leave the stage for ever. His life is a tale told by an idiot, full of sound and fury, signifying nothing.

PART VI

QUESTIONS & ANSWERS

QUESTIONS AND ANSWERS

Question 1. How is the date of the composition of Shakespearen play determined? Apply your remarks to determine the date of the composition of 'Macbeth.'

Answer. (For answer, study articles 2 and 3 in 'Part I. Introduction.')

Question 2. Write a note on the sources of 'Macbeth',

Answer. (For answer, read article 4 in 'Part I. Introduction.)

Question 3. What is Shakespeare's conception of tragedy? Illustrate your remarks with special reference to 'Macbeth.'

Or,

What is the substance of a Shakespearean tragedy?

Or,

What is the nature of the tragic aspect of life as represented by Shakespeare?

Or,

What is Shakespeare's tragic coneeption?

Or,

What is Shakespeare's view of the tragic fact?

Or,

Write a note on Shakespeare as a tragic writer.

Or,

Write a note on action in Shakespearean tragedy.

Or,

Write a note on the hero in a Shakespearean Tragedy.

Or,

'Tragedy with Shakespeare is the outcome of some flaw in the character of the hero.' Discuss it and illustrate your answer by referring to the hero in 'Macbeth.'

Answer. (For answer, read article 5 in 'Part I: Introduction.')

Question 4. Write a note on the Construction in Shakespeare's tragedies, illustrating your remarks with special reference to Macbeth.

Answer. (For answer, read article No. 6 in 'Part I. Introduction'.)

Q. 5. How does Shakespeare begin his plays ?

Or,

What do you mean by the Exposition of a play ?

Write a note on the Exposition of 'Macbeth.'

Answer. (Find the answer from article No. 6 in 'Part I Introduction.')

Question 6. How does Shakespeare represent the rise and development of the conflict in his tragedies? Illustrate your answer by referring to 'Macbeth.'

Or,

"Conflict of some sort in the very essence of drama." Discuss it with reference to 'Macbeth.'

Answer. (For answer, read article No. 6 'Part I. Introduction.')

Question 7. Write a note on the supernatural element in Shakespeare's play, illustrating your remarks with special reference to 'Macbeth.'

Answer. (For answer, read article 7 in 'Part I. Introduction.')

Question 8. Is the Ghost of Banquo a real or imaginary ghost? Give reasons in support of your answer.

Answer. (For answer, read article 7 in 'Part I. Introduction.')

Question 9. Write a note on the introduction of Witches in 'Macbeth.' What influence do they have upon the Action in 'Macbeth.'

Or,

Trace the influence of the Witches on Macbeth? How far are the Witches responsible for the actions of Macbeth?

Answer. (For answer, read article 7 in 'Part I. Introduction.')

Question 10. Write a note on Shakespeare's use of prose in his plays, with special reference to 'Macbeth.'

Answer. (For answer read article 8 in 'Part I. Introduction.')

Question 11. What meant by Dramatic Irony? Illustrate your answer by giving a few instances of dramatic irony from 'Macbeth.'

Answer. (For answer read article 9 in 'Part I. Introduction.')

Question 12. Write a character-sketch of Macbeth.

Answer. (Find the answer from article 10 in 'Part I. Introduction.')

Question 13. Write a character-sketch of Lady

Macbeth, supporting your statements by quotations from the play.

Answer. Find the answer from article 10 in 'Part I. Introduction.')

Question 14. Write a character-sketch of Banquo.

Answer. (Find the answer from article 10 in 'Part I. Introduction.')

Question 15. Write a character-sketch of Duncan.

Answer. (Find the answer from article 10 in 'Part I. Introduction.')

Question 16. Write a character-sketch of Macduff.

Answer. (Find the answer from article 10 in 'Part I. Introduction.')

Question 17. Write a character-sketch of Malcolm.

Answer. (Find the answer from article 10 in 'Part I. Introduction.')

Question 18. Write a note on the minor characters in Macbeth, *i.e.*, **Ross, Lennox, Lady Macduff and young Macduff.**

Answer. (Find the answer from article 10 in 'Part I. Introduction.)

Question 19. Discuss the importance or dramatic significance of any of the following scenes :—

1. The Temptation Scene (Act I. Scene iii.)
2. The Dagger Scene (Act II. Scene i.)
3. The Murder Scene (Act II, Scene ii.)
4. The Porter's Scene (Act II. Scene iii.) (lines 1-25).
5. The Discovery Scene (Act II. Scene iii.)
6. The Banquet-Scene (Act III. Scene iv.)
7. The Malcolm-Macduff Scene (Act IV. Scene iii.)
8. The Sleep-Walking Scene (Act V. Scene i.)

Answer. (Find the answer from 'Part IV. Importance or Dramatic Significance of Various Scenes.')

Question 20. Write a note on the dramatic significance of the Porter's Scene in Macbeth. Comment on the genuineness or spuriousness of this scene.

Answer. (Find the answer from 'Part IV.')

Question 21. Give the substance of any one of the following 'Asides' and 'Soliloquies.' pointing out the light it throws on the character of the person who speaks it out :

(*a*) I. iii. 130-142
(*b*) I. v. 48-53
(*c*) IV. i. 144-145
(*d*) I. v. 13-28
(*e*) I. v. 36-52
(*f*) I. vii. 1-28
(*g*) II. i. 33-64
(*h*) III. i. 1-10
(*i*) III. i. 48-72
(*j*) III. ii. 4-7
(*k*) V. iii. 19-28
(*l*) V. v. 9-15
(*m*) V. v. 17-28

Answer. (Find the answer from 'Part V.')

Question 22. Explain the following passages with reference to the context :

ACT I

Scene i

No.	*Page*	*Line or lines*
1.	3	11-12

Scene ii

2.	4	7-23
3.	5	43-44

No.	*Page*	*Line or lines*
4.	5	49-58
5.	6	64-66

Scene iii

6.	8	38
7.	,,	51-52
8.	9	89-100
9.	10	107
10.	11	122-126
11.	,,	130-142

Scene iv

12.	12	7-11
13.	,,	11-14
14.	13	21
15.	,,	32-33
16.	14	48-53

Scene v

17.	15	13-28
18.	16	36-52
19.	17	60-68
20.	,,	69-71

Scene vi

21.	17	1-3
22.	,,	3-10
23.	18	10-14
24.	,,	14-18

Scene vii

25.	19	1-28
26.	20	31-36
27.	,,	35-38
28.	,,	46-47
29.	,,	54-59
30.	,,	59-67

No.	*Page*	*Line or lines*
31.	20	72 74
32.	,,	79-82

ACT II

Scene i

33.	22	4-9
34.	,,	15-17
35.	23	20-29
36.	,,	33-64

Scene ii

37.	24	3-4
38.	25	10-14
39.	26	35-40
40.	,,	52-57
41.	27	60-63
42.	,,	67-68
43.	,,	74

Scene iii

44.	28	1-20
45.	29	32
46.	,,	36-43
47.	,,	46 47
48.	30	48-51
49.	31	73-78
50.	,,	91-101
51.	33	121-124

Scene iv

52.	34	12-13
53.	,,	24-27
54.	,,	27-29
55.	35	37-38

ACT III

Scene i

No.	*Page*	*Line or lines*
56.	36	1-10
57.	37	48 72
58.	40	108-111
59.	,,	113 115
60.	,,	116-123
61.	,,	129-132

Scene ii

62.	41	4-7
63.	,,	11-12
64.	42	13-26
65.	,,	27-28
66.	,,	36-37
67.	,,	38
68.	43	52-55

Scene iii

69.	43	6-7

Scene iv

70.	45	14
71.	46	24-25
72.	,,	32-37
73.	,,	40-43
74.	47	50-51
75.	,,	53-58
76.	,,	60-63
77.	48	74-88
78.	,,	91-96
79.	49	98-108
80.	,,	110.112
81.	50	141
82.	,,	142-144

No.	*Page*	*Line or lines*
	Scene vi	
83.	52	14-16
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Answer. (For the explanation of the above passages, refer to 'Part III.')

Question 23, 'Lady Macbeth is a foil on contrast to Macbeth.' Discuss it.

Answer. The fundamental point of contrast between Macbeth and Lady Macbeth is that he possesses a strong *imagination* while she lacks it. Macbeth is pre-eminently

a man of action, but along with it he possesses the imagination of a poet. His imaginativeness raises before his mind images which terrify him. Palpable dangers do not frighten him ; but what frightens him are the images created by his imagination. After the soliloquy spoken by Macbeth in the beginning of Act I., scene vii., he would not have committed the first murder, had there been no Lady Macbeth to meet him and instigate him to commit it. He has decided to proceed no further in the business but Lady Macbeth pours her spirits in his ear and chastises him with the valour of her tongue. She has little imagination as compared with Macbeth ; she is matter of fact and practical. This lack of imagination impels her to commit crimes without realising their consequences. To Macbeth the idea of murder brings many horrors in its wake but such an idea never brings any image of horror before her mind. After the murder is committed, she is surprised and overwhelmed. She loses her strength of mind, her nature begins to sink and in the end she gives way to mental disorders.

According to Bradley, Lady Macbeth has little imagination as compared with Macbeth. "It is not simply that she suppresses what she has. To her, things remain at the most terrible moment precisely what they were at the calmest, plain facts which stand in a given relation to a certain deed, not visions which tremble and flicker in the light of the other worlds. The probability that the old king will sleep soundly after his long journey to Inverness is to her simply a fortunate circumstance ; but one can fancy the shoot of horror across Macbeth's face as she mentions it. She uses familiar and prosaic illustrations, like.

Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage,

or,

We fail :
But screw your courage to the sticking-place,
And we'll not fail ;

or,

Was the hope drunk
Wherein you dressed yourself? hath it slept since?
And wake it now, to look so green and pale
At what it did so freely?

The witches are practically nothing to her. She feels no sympathy in Nature with her guilty purpose, and would never bid the earth not hear her steps, which way they walk. The noises before the murder, and during it, are heard by her as simple facts, and are referred to their true sources. The knocking has no mystery for her it comes from 'the south entry'. She calculates on the drunkenness of the grooms, compares the different effects of wine on herself and on them, and listens to their snoring. To her the blood upon her husband's hands suggests only the taunt,

My hands are of your colour but I shame
To wear a heart so white;

and the blood to her is thereby, 'this filthy witness,— words impossible to her husband, to whom it suggested something quite other than sensuous disgust or practical danger. The literalism of her mind appears fully in two contemptuous speeches where she dismisses his imaginings; in the murder scene:

Infirm of purpose!
Give me the daggers! The sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted devil;

and in the banquet scene;

O those flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorised by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

Even in the awful scene where her imagination breaks loose in sleep she uses no such images as Macbeth's. It

is the direct appeal of the facts to sense that has fastened on her memory. The ghastly realism of 'Yet who would have thought the old man to have had so much blood in him ?' or 'Here's the smell of the blood still,' is wholly unlike him. Her most poetical words, 'all the perfumes of Arabia will not sweeten this little hand,' are equally unlike his words about great Neptune's ocean. Hers, like some of her other speeches, are the more moving, from their greater simplicity and because they seem to tell of that self-restraint in suffering which is so totally lacking in him, but there is in them comparatively little of imagination.

If we consider most of the passages to which Bradley has referred in the above extract, we shall find that the quality which moves our admiration for Lady Macbeth is her courage or force of will. Lady Macbeth possesses an extraordinary force of will and steadfastness of purpose while Macbeth is characterized by weakness of will. She has a definite purpose before her and pursues it with a strong will. She wishes to see her husband crowned as the King of Scotland and she does all she can to incite him to achieve kingship by the foulest means he can. When Macbeth wavers she appeals to his love for her, appeals to his manhood, and even upbraids him by calling him 'a coward.' She has formed her plans to achieve her purpose and she must carry them out. She instils courage into her husband by the valour of her tongue :—

Art thou afeard
To be the same in thine own act and valour
As thou art in desire ? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not,' wait upon 'I would'
Like the poor cat, i' the adage ?

In the long run, her will triumphs ; Macbeth gives us his hesitation and braces up his nerves and sinews to the terrible deed :

> I am settled, and bend up
> Each corporal agent to this terrible feat.

Besides 'imagination' and 'will-power,' there is another point of contrast between Macbeth and Lady Macbeth. Both are ambitious, but while Macbeth's **ambition is** selfish, Lady Macbeth's ambition is selfless. Macbeth wishes to murder Duncan in order to become the King of Scotland ; but Lady Macbeth never talks of achieving glory for her own sake—she wishes to see Macbeth crowned as King.

Question 24. Discuss the following statement : "Banquo serves as a foil or contrast to Macbeth"

Answer. In the early part of *Macbeth*, Shakespeare meant Banquo to be a foil or contrast to Macbeth. This contrast is evident from their behaviour on hearing the prophecies from the Witches in Act I, scene iii.

Certain passages in the play, (e.g. I. v. 1-28, I. vii. 35 38 and I. vii. 47-52) indicate that Macbeth had already thought of murdering Duncan and talked to his wife about it. Hence there existed a guilty sympathy between Macbeth and the Witches. That is why Macbeth starts when the third Witch says : "All hail, Macbeth, that shall be king hereafter." This start is noticed by Banquo, who asks him why he starts and seems to fear things that sound so fair. Banquo asks the Witches to speak to him as well. They make a prophecy about his descendants who will become kings. We find that if the Witches have predicted kingship to Macbeth, they have predicted kingship about the descendants of Banquo. But Macbeth starts on hearing the prediction, while Banquo does not. Banquo starts because he hears from the Witches what he had already contemplated and spoken to Lady Macbeth. On the other hand, Banquo remains calm and unmoved, because he has no such evil thoughts in him. He is not affected by the prophecy of

the Witches and remains indifferent, because he is free from guilty thoughts. Banquo speaks to Macbeth a very weighty truth in the following lines but the latter is so much absorbed in thought that he does not care to pay any heed to what he (Banquo) says :

> And often-times, to win us to our harm,
> The instruments of darkness tell us truths,
> Win us with honest trifles, to betray's
> In deepest consequence.
>
> (I. iii. 123-126)

Instead of reflecting on the truth of these words, we find Macbeth soliloquising about his premeditated murder.

The contrast between the characters of Macbeth and Banquo becomes evident again in Act II, scene i., when Banquo prays to merciful powers to deliver him from entertaining in dreams the plans which Macbeth was plotting to execute :

> Merciful powers,
> Restrain in me the cursed thoughts that nature
> Gives way to in repose.

A little later Banquo says to Macbeth that he is ready to listen to him if he can keep his conscience free and his loyalty to his sovereign irreproachable.

Question 25. "Macbeth is the tragedy of ambition." Discuss.

Answer. Macbeth has rightly been called the tragedy of ambition, for ambition is the mainspring of the action in this play. Ambition provokes Macbeth, who is capable of doing grand deeds, to plan and plot the murder of the meekest king, Duncan. Macbeth examines the pros and cons of the contemplated murder in his famous soliloquy in Act I. scene VII., and in the end arrives at the following conclusion :

> I have no spur
> To prick the sides of my intent, but only
> Vaulting ambition, which o'erleaps itself
> Aand falls on the other.

This 'vaulting ambition' of Macbeth overleaps itself

and brings about his ruin in the long run. He achieves a temporary success, but his exceedingly strong imagination does not let him take rest. Duncan's murder robs him of his peace of mind. The prophecy of the Witches about Banquo's descendants is known to him and Banquo; and he cannot be secure on the throne until he puts an end to the lives of Banquo and Fleance. Hence he plans to bring about their murder and succeeds only in getting Banquo murdered. This escape of Fleance makes him uneasy for ever. The flight of Macduff leads him to murder his wife, children and dependants. These vile deeds estrange his lords and subjects who begin to desert him and join the invading forces under Malcolm, Siward, Macduff and other lords. Macbeth is sought by Macduff on the day of battle and is killed by him. Thus Macbeth's selfish ambition brings about his ruin.

Let us now consider Lady Macbeth for a while. Like Macbeth, she is also ambitious, but whereas Macbeth's ambition is selfish, her ambition is selfless. Throughout the play, she never speaks of achieving glory and grandeur for herself. She always thinks of seeing her husband crowned as king; and nothing should stand in her way to achieve this purpose. The selfless ambition of Lady Macbeth is a deadlier incentive than the selfish ambition of Macbeth because it is born of her love for her husband and a 'misguided self-sacrifice.' She faints in the Discovery Scene and later on, after the second murder has been committed, she collapses after doing her best to save Macbeth from betraying himself in the banquet-scene. Being unable to bear the shock of the futility of her deeds she is mentally deranged. This mental derangement leads her to commit suicide.

Thus we find that Macbeth and Lady Macbeth who are not incapable of doing better things are brought to ruin by their selfless ambition respectively.

Question 26. "Lady Macbeth is to Macbeth a fourth and worse, witch within his castle." Discuss.

Answer. (**Note.** Before reading the answer to this question, the student is advised to study scene vii. of Act

I. again, for this scene supplies him with the necessary material to answer this question.)

A close study of Macbeth's soliloquy at the beginning of scene vii. of Act I., reveals to us that Macbeth stands hesitating about committing the murder of Duncan. He is afraid of the consequence of murder in this world. But for this fear, he should be willing to risk the future world and what might await him there. He thinks that murder recoils on the doer. A murderer, by committing a murder, teaches others how to commit murder; and if he ascends a throne by committing a murder, others would follow his example and murder him. Moreover Macbeth realizes that what incites him to commit murder is nothing but 'vaulting ambition.'

Just after he has finished this soliloquy, Lady Macbeth meets him. He says to her, "We will proceed no further in this business." But he commits a blunder in not telling her what he had arrived at in his soliloquy. Instead of telling her that the deed may recoil on them, he tells her that he won praises from all sorts of people, and that the reputation thus acquired should be enjoyed by him while it is fresh and not thrown aside as being something worthless. Had he told her that he was afraid that the deed might recoil on them, she might have desisted from goading him to do it.

However, Lady Macbeth begins to chastise him by asking him if the *hope* wherein he had dressed himself was a drunken hope. She tells him that she would regard his *love* for her also to be as fickle and untrustworthy as his hope has been. He is afraid of letting his *action and valour* correspond with his *desire* (to become king). Under such circumstances he would remain *a coward* whose fears could not let him achieve what he desired.

Thus we find that she incites him by reminding of his 'hope' to achieve the crown dy committing murder; she refers to his 'love' for her; she appeals to his 'valorous nature' which should not shrink from doing such a deed, and last of all she chastises him by calling him 'a coward.' The blame of cowardice is too insulting to be borne by a brave warrior like Macbeth. To all this he replies, "I dare do all that may become a man." Finding that her chastisement is producing the desired effect on Macbeth, she continues chastising him further. She reminds him of his willingness to commit murder when *time* and *place* were not favourable; and upbraids him by saying that now that time and place were favourable for this deed, he was giving up the idea of committing the murder. She would have dashed the brains of her baby sucking at her breast, had she sworn to do this deed as he had done. He inclines to carry out her design; he does not oppose her but only asks: "If we should fail?" She advises him to screw up his courage to the requisite point and keep it there; and there would be no question of their failing. Then she unfolds a plan of murdering Duncan that cannot fail. Duncan will fall into a deep slumber after his day's hard journey; and she will drug the two chamberlains to such an extent that they will never know what goes on around them. Then it would be easy for him and her to murder Duncan, and attribute the deed to the chamberlains. On hearing this plan, Macbeth makes up his mind to do the bloody deed, and says:

I am settled, and bend up
Each corporal agent to this terrible feat.

Thus we find that the three Witches who met Macbeth on the heath and the fourth witch within the

castle goad him to do the deed. The three witches made some prophecies and disappeared, but the fourth one, i e., Lady Macbeth, remained with him and continued inciting him to do the deed till it was done. The three witches only told him what was to happen in the future and did not compel him to do the deed, but Lady Macbeth went on pressing him till he agreed to commit the deed, and committed it in the long run. Had she not been his life-companion, it is most probable that he would not have proceeded any further in the business. That is why she has been rightly called by critics a fourth and worse witch, within his castle.

Question 27. Trace the history of Macbeth after the murder of Duncan.

Answer. Macbeth's character begins to decline rapidly after the murder of *Duncan*. He perceives the futility of his crime and becomes extremely sad and grieved. His mind is 'full of scorpions.' He cannot sleep. He 'keeps alone,' moody and savage. The will to live is strong in him. He faces the world and his conscience never dreams of acknowledging defeat. He challenges fate into the lists.

Macbeth speaks no more, as before Duncan's murder, of honour or pity. He feels insecure and fears retaliation. He looks about for the cause of fear ; and his eyes fall on *Banquo*. Banquo, who cannot fail to suspect him, has not fled and turned against him : Banquo has become the chief counseller. Why ? Because, he answers, the kingdom was promised to Banquo's children. Banquo, then, is waiting to attack him, to make a way for them. Macbeth's murder of Duncan is going to recoil on him. This then is the fear that will not let him sleep and it will die with Banquo. There is no hesitation now, and no remorse ; he

has nearly learned his lesson. He hastens to procure Banquo's murder. The deed is done. His deed confronts him in the apparition of Banquo's Ghost and the horror of the night of his first murder returns. He succeeds in scaring away the Ghost but he betrays himself irretrievably to his lords. This deed is as futile as the first. The Ghost disappears and the guests are sent away by Lady Macbeth, but his inner torture is unassuaged. He asks Lady Macbeth what she says about Macduff's denying his person at his great bidding. *Macduff* spoils his sleep. He and everything else that bars the road to peace shall perish. What a deterioration in the character of the man who thought of Duncan's virtues, and of the pity like a naked new born babe!

He goes to seek the Witches. He will know, by the worst means, the worst. He meets them, greets them and at once demands and threatens. They tell him he is right to fear Macduff. They tell him to fear nothing, for none of woman born can harm him. He feels that the two statements are at variance; in fact he, suspects no double meaning. He determines not to spare Macduff. He sees the vision of Banquo's children crowned. After the witches and the apparitions vanish, Lennox comes to tell him that Macduff has fled to England. He decides to destroy Macduff's wife, his babes and all unfortunate souls that carry on his line of descent.

The whole flood of evil in his nature is now let loose. He becomes an open tyrant, dreaded by everyone about him, and a terror to his country. She 'sinks beneath the yoke.' She is not the mother of her children, but their grave. Besides wild rage and furious cruelty, vices

of another kind start up as he plunges on his downward way.

> I grant him bloody,
> Luxurious, avaricious, false, deceitful,
> Sudden, malicious

says Malcolm. His ruin seems complete. Yet it is never complete. To the end he never totally loses our sympathy; we never feel towards him as we do to those who appear the born children of darkness. There remains something sublime in the defiance with which, even when cheated of his last hope, he faces earth and hell and heaven.

(*Adapted from Bradley*)

Question 28. Discuss any one of the following statements: "The murder of Banquo marks the decline of Macbeth's fortunes, it is the beginning of the end."

Or

"The final success of the hero (i.e., the murder of Banquo) is in reality the source of his ruin."

Or

"The turning-point of the plot may appear to be Banquo's murder in that it precipitates Macbeth's downfall."

Or

Which is the real turning point of the plot of Macbeth and why?

Or

Show the degradation of Macbeth after his second meeting with the Witches.

Answer. (Read the answer to the previous question.)

Question 29. "Banquo in fact may be described much more truly than Macbeth as the victim of the Witches." Discuss.

Answer. The Witches meet Macbeth and Banquo on a heath near Forres in Act I., scene iii. They hail Macbeth as Thane of Glamis, Thane of Cawdor, and King hereafter. Banquo asks the Witches, if they know the future, to prophesy to him. They foretell that he shall beget kings, though he himself will not be king. Macbeth starts on hearing the prophecies and is 'rapt,' but Banquo remains calm and indifferent.

Banquo remains indifferent to the prophecies of the Witches till the end of the First Act. At the opening of the Second Act we see him and Fleance crossing the court of Macbeth's castle at night. The blackness of the moonless and starless night oppresses him. He prays to merciful powers to be delivered from entertaining even in dreams 'the cursed thoughts that he gives way to in repose.' On Macbeth's entrance Banquo refers to the Witches unprovoked,

I dreamt last night of the three weird sisters.

Macbeth shows his indifference to Banquo's remarks about the Witches and tells Banquo that he would talk about them at some future time. But he goes on to say: If you abide by my counsel when the time arrives, honour is certain to result to you. Perhaps he thinks that when the contemplated murder is committed and discovered, Banquo is sure to suspect him and thinks it safest to prepare the way at once for an understanding with him. Banquo replies:

So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counsell'd.

This answer shows that (*a*) Banquo fears that Macbeth would make a treasonable proposal, (*b*) Banquo has no idea of agreeing to it, and (*c*) he has no fear of Macbeth to check him from showing what is in his mind.

Duncan is murdered. In the Discovery Scene Banquo appears. To Lady Macbeth's exclamation and interrogation :

Woe, alas !
What, in our house ?

he answers :

Too cuel anywhere.

This answer shows repulsion. He suspects the truth at once. He speaks a few words to Macbeth and becomes silent. He watches Macbeth's movements closely till, after about forty lines, on Lady Macbeth's fainting, he proposes that they shall all retire and that they shall afterwards meet. Bonquo is determined to play the part of a brave and honest man. But *he plays no such part.*

We next see him on the last day of his life. We find that he has yielded to evil. "*The Witches* and his *own ambition have conquered him.*" Of all the lords, he was the only person who knew the prophecies of the Witches, but he kept quiet. He acquiesced in Macbeth's accession, and in the official theory that Malcolm and Donalbain had suborned the chamberlains to murder their father. Unlike Macduff, he goes to Scone to see Macbeth crowned as king. He has cloven to Macbeth's consent. He is knit to him by an indissoluble tie. He is the chief guest at that night's super. Who does he agree to Macbeth's accession and the official theory ? Why does he go to Scone and also be the chief guest at that night's supper ? It is because he knows the predictions that his descendants and not those of Macbeth would be the future kings of Scotland.

His punishment comes swiftly. Macbeth suspects him. Why does he keep quiet and become his chief adviser? In order to see that the predictions are fulfilled after his own (Macbeth's) precedent. Banquo will secretly attack him and wrench away the barren sceptre from his hand, as he himself had done. So he kills Banquo. Thus we find that Banquo, who was considered to be upright and gentle remains quiet over the murder of Duncan, agrees to Macbeth's accession and the official theory regarding Duncan's murder, goes to Scone to attend Macbeth's coronation. He does all this because he wishes to snatch the crown for his descendants by murdering Macbeth as Macbeth had snatched it for himself by murdering Duncan. This change in Banquo's mind is due to the predictions he had heard from the Witches about his descendants. Had he not heard the prophecies, he would not have changed his mind and would not have come to such a sad and sudden end. Banquo, a man of uprightness and integrity, was tempted by the Witches to harbour evil thoughts, Macbeth, on the other hand, had a guilty conscience. He had planned Duncan's murder long before the beginning of the play. He was tempted to commit murder because he had harboured the idea about it before he met the Witches. But Banquo was noble and upright. He changed his mind merely because of the Witches' predictions. He met his retribution swiftly. Macbeth had already villainous ideas in his mind; but Banquo entertained such ideas for the first time long after he had heard the predictions of the Witches. Macbeth never changed himself after his meeting with the Witches but Banquo changed himself. Macbeth is the victim of his own evil thoughts that existed in his mind long before his meeting with the Witches but Bunquo is the victim of the Witches whose prophecies made him change his mind

and character. Hence Banquo suffers more at the hands of the Witches than Macbeth does.

Question 30. Points out the change that occurs in the character of Banquo. How far is this change responsible for his tragic end ?

Answer. (Read the answer to the previous question.)

Question 31. What is meant by dramatic relief ? How does Shakespeare achieve it in 'Macbeth' ?

Or

Discuss : Shakespeare relieves the horrors of Macbeth with poetry and prose.

Or

Discuss the element of contrast in 'Macbeth.' What purpose does it serve ?

Answer. *Macbeth* is full of horror from the beginning to the end. The very first scene of the play brings the weird sisters before us. The storm that is raging over the land harmonises with their rites. It reveals the present confusion in Scotland and forebodes still greater confusion to come. Some people have rebelled against the meek Duncan and the Norwegian forces have invaded the country. Bloody battles are being fought. The hero and the heroine plot the murder of Duncan. They murder him when he comes to stay with them as their guest. His murder is followed by that of Banquo. Fleance escapes and his escape adds to the worries of Macbeth. Macduff flees to England ; and Macbeth, being irritated by his defeat in laying hands on Macduff, slaughters his wife, children, relatives and dependants. He becomes more blood thirsty and cruel. The nobles and the people begin to desert and join the invading forces under Malcolm, Siward and Macduff. The bloody battle

ensues round Macbeth's castle and he is killed by Macduff.

All these events happening in succession create an atmosphere of horror and terror in the play. Horror is continually piled on horror throughout the play. This continuous presentation of horror on the stage rouses the tragic sentiments of fear, terror and horror in the minds of the spectators or the readers. Some sort of diversion of emotional interset is occasionally needed to supply the audience with a different set of conditions so that the tension in the minds of the audience may be lowered and they may be able to bear the fatigue caused by the tragic events presented before them in succession. Shakespeare lowers this tension and relieves the horrors of the play by supplying some sort of diversion of emotional interest by (*a*) the interchange of prose and poetry, (*b*) the introduction of light scenes here and there and, (*c*) the use of the element of contrast throughout the play. This is known as **dramatic relief.**

Shakespeare has thus used various devices to provide the audience or readers with dramatic relief in his tragedies. The clown or fool in Shakespearean comedies serves this purpose. But such a character cannot be introduced in a tragedy without affecting its purpose and structure. In his tragedies he relieves the horror of the play with **poetry and prose**. He does this with admirable success in 'Macbeth.' Every now and then he softens the scenes by the alternations of poetry and prose. Poetry is generally used by an actor when intense tragic emotions have been aroused in him and he expresses his thoughts in that highly perturbed condition of mind. Such scenes are often followed by those in which prose is used to

lower the intensity of emotions ; and in these scenes prose often take the place of poetry. For instance, in *Macbeth*, the Porter's Scene serves this purpose exquisitely well. The nerves of the audience have been strained to the utmost by the preceding scene. Some relaxation or diversion is needed ; and the Porter's speech supplies this need. It relieves the tragic tension and the surrounding horror.

Shakespeare introduces **light scenes** in **contrast** with the scenes of tragic intensity and monotony of horror prevailing in the play. The Porter's Scene (Act II., scene iii.) comes just after the murder scene. The intense strain on the mind of the audience caused by what has happened is relieved by the ribaldry of the porter's talk. The feelings of horror are again aroused in the Discovery Scene that follows the speech of the porter. The Discovery Scene is followed by Act II., scene iv., which diverts the attention of the audience from the murder and its perpetrators to the feelings aroused by murder in those who are not connected with it in any way. The highly tragic Banquet Scene is followed by a light talk between the Witches and their queen in Act III, scene iv., which serves as a relief to the feelings of horror and terror aroused by the Banquet Scene. A similiar purpose is served by the innocent prattle of Macduff's little son with his mother in Act IV., scene ii. This scene also presents a contrast between the calm atmosphere of home life and the atmosphere of awe and terror that pervades the play. Moreover, the scene is extremely moving. Little Macduff is amusing and charming as well as pathetic. He has a delightful confidence in his ability to defeat his mother in argument. He is the only person in the play who provokes a smile. Again Act V., scene iii. presents a con-

trast with the previous scene. It brings to our notice the contrast between the restlessness of Macbeth and the cool determination of his enemies. His followers desert him, while those of his enemies show their fidelity to their masters with unflinching loyalty. Act V., scene viii., presents a contrast between the death of Macbeth and Young Siward—the former dies accursed while the latter dies like "God's soldier."

Besides introducing light scenes here and there in the play, Shakespeare brings in **contrast** between the characters of the play. Thus we find contrast between (*a*) Macbeth and Lady Macbeth. (*b*) Macbeth and Banquo, (*c*) Macbeth and Duncan and (*d*) Lady Macbeth and Lady Macduff. This element of contrast is used by Shakespeare in all his tragedies, and it is used by him most conspicuously in *Macbeth*.

Shakespeare also makes his characters **jest** in moments of great emotion. When in Act II., scene ii., Lady Macbeth asks Macbeth why he has brought the daggers with him after murdering Duncan and asks him to carry them back to Duncan's chamber and smear the sleepy grooms with blood, he refuses to go back and do what she asks to him to do. She calls him 'infirm of purpose' and declares that she would herself place the daggers there and would herself smear the faces of the groom so that the deed may appear to have been done by them. She is in great rage and fury. Still she **quibbles** on 'gild' and 'guilt' in the following passage :—

If he do bleed,
I'll gild the faces of the grooms withal,
For it must seen their guilt.
(*II. ii. 55-57.*)

Here this quibbling and jesting gives a sort of relief to her rage and anger against Macbeth.

Question 32. Define the classical law of unity and say how far it has been observed by Shakespeare in 'Macbeth.'

Or,

What is meant by 'Dramatic unity' in a play? Discuss it with special reference to 'Macbeth.'

Answer. (For answer, read article 12 in 'Part I. Introduction.')

Question 33. What is an anachronism? Point out anachronisms in 'Macbeth'.

Answer. (For answer read article No. 12 in 'Part I. Introduction.')

Question 34. When was the murder of Duncan first plotted and by whom?

Answer. Some writers think that when Macbeth first met the Witches, he was perfectly innocent. There are others who think that he had already harboured a guilty ambition. Whatever form his guilty ambition might have assumed, it is clear that it was known to his wife and shared by her, otherwise, on receiving a letter from Macbeth and hearing the announcement from a messenger about Duncan's visit to Macbeth's castle, Lady Macbeth would not have thought of murdering the King in the castle.

The following lines from Act I., scene vii., spoken by Lady Macbeth, support the idea that Macbeth had contemplated the crime before he met the Witches. The prophecies of the Witches had only blown the sparks into a blaze.

Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
And what it did so freely?

Consider the following passage that occurs in I.,

vii., where Lady Macbeth urges Macbeth to murder Duncan :

What beast was't then,
That made you break this enterprise to me ?
When you durst do it, then you were a man ;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both :
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me :
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

This passage indicates (*a*) that it was Mabeth and not his wife who first proposed the murder, (*b*) that he made this proposal in the past when 'time' and 'place' were not favourable for the murder, (*c*) that he had promised to make time and place favourable for the murder, and (*d*) that he had sworn to commit the murder.

Macbeth must have sworn to murder Duncan at some time prior to the action of the play. That explains why Macbeth 'started' at the prophecy of the Witches about his becoming the King of Scotland. That also explains why Lady Macbeth, on receiving Macbeth's letter and hearing a messenger's announcement about Duncan's visit to the castle, resolves to murder Duncan. That also explains why, on their meeting, each knows that the idea of committing murder exists in the mind of the other.

Hence it can be asserted that the murder of Duncan was first plotted by Macbeth, prior to the beginning of the first scene of the play.

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